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The Impact of Self-Regulated Learning Interventions on Acting Skills and Self-Regulated Learning

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DEDICATION

I dedicate this dissertation to my loving, supportive partner, Sean, and the light of my life, my Bonnie. Sean is my rock, and Bonnie is my why. Thank you for your love and support as I reached for my dreams.

Additionally, to my dad, mom, and June, thank you for guiding me and supporting me as I worked towards my lifelong ambition. I would not be the woman I am today without you.

I also dedicate this dissertation to Dr. Hengtao Tang, because without his invaluable guidance, this process would have likely defeated me. Thank you all for your support and patience through this journey.

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ABSTRACT

The purpose of this study was to determine the impact of self-regulated learning interventions on acting skills and self-regulated learning. Research questions sought to investigate the impact of self-regulated learning interventions on students' acting and self-regulated learning skills and determine the perceptions of students regarding the integration of self-regulated learning interventions in the Acting classroom. Self-regulated learning is an important skill for students to have as self-regulated learners are able to self-direct their own learning processes. In the intervention, students engaged in goal setting, progress monitoring, video annotating, and self-evaluation exercises to determine if the self-regulated learning interventions impact their acting or self-regulated learning skills. To conduct this action research, I used a mixed methods research design. Ten students in a rural secondary school Acting class engaged in self-regulated learning interventions, such as goal setting, rehearsals, self-reflection through video annotation of rehearsals, and progress monitoring for a period of six weeks before performing. Data was collected for the intervention using the International Thespian Society – Acting Rubric to assess the impact of the intervention on students' acting skills and a modified version of the Motivated Scales for Learning Questionnaire (MSLQ-T) to evaluate the impact the intervention on students' self-regulated learning skills. Participants for the student interviews were selected using purposive sampling specifically, the maximum variation strategy. The two characteristics used to identify interview participants included

the quantity of self-regulated learning interventions submitted and the quality of the submissions, as determined using a self-regulated learning intervention rubric (SRI Rubric). Quantitative findings reported students' acting skills improved significantly throughout the intervention. However, there was no significant impact on students' self-regulated learning skills, as indicated by the analysis on MSLQ-T. Qualitative findings suggested students perceived the interventions as helpful, but ultimately, students did not engage with the self-regulated learning interventions because they perceived the interventions as repetitive work and an addition to their workload. Students also indicated a lack of self-confidence as a barrier to video annotation integration. Implications of these findings are discussed.

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LIST OF ABBREVIATIONS

ITS-AR..... International Thespian Society Rubric

MSLQ-T..... Motivated Scales for Learning Questionnaire – Theatre

SRI Rubric ..... Self-Regulated Learning Interventions Rubric

CHAPTER 1

INTRODUCTION

National Context

Acting is an essential skill for Theatre students across the nation to learn. According to the National Core Arts Standards (2014), students must be able to conceptualize, develop, rehearse, and ultimately, make firm choices to present characters in performances as part of a Theatre curriculum. Students must utilize vocal, physical, and mental techniques to create believable characters (National Coalition for Core Arts Standards, 2014). The skills and understanding students gain through developing acting skills prove valuable to their futures. One of the enduring understandings students are expected to gain through the study of Theatre is the ability to "understand and can communicate their creative process as they analyze the way the world may be understood" (National Coalition for Core Arts Standards, 2014, p. 9). Additionally, the emotional development of Theatre students focuses on many of the enduring understandings and essential questions, which shape the standards, include references to interpersonal relationships, empathy, social responsibility, and others' thought processes (National Coalition for Core Arts Standards, 2014; South Carolina Dept. of Education, 2017). While students may not move into Theatre as a career, the critical and creative thinking and emotional understanding students gain through developing acting skills are essential to constructing the types of thinking and social interactions valued in colleges and careers across the nation (DeLaney, 2009; Martin, 1998). Thus, students will benefit

from developing acting skills as acting will construct creative and critical thinking that will prove valuable in their futures.

There has been a career and college focus in American education in recent years. The Common Core State Standards, which have been widely adopted across the United States, seek "to prepare all students for success in college, career, and life by the time they graduate from high school" (Common Core State Standards Initiative, 2018, para. 1). Theatre study builds creative and critical thinking skills, which leads to the development of college and career skills through the process of acting. As stated in the South Carolina Profile of a Graduate, secondary students need to develop skills like collaboration and communication to be successful in college and career (SCASA Superintendent's Roundtable, 2018). When students develop acting skills, they craft the character's personalities and emotions, analyze the character's motivations, and apply their personal experiences to the characters they embody (South Carolina Dept. of Education, 2017). Students also must present characters to audiences through verbal and physical communication. The repeated practice of these skills through crafting and performing characters for the stage help to prepare students for life in college and career (DeLaney, 2009; Martin, 1998).

Students need to perform acting skills well for national and state Theatre standards and develop skills necessary for college and career. However, there are roadblocks that impede Theatre students from fully developing their characters through acting skills as they prepare to perform. For example, students fear failure and appearing silly in front of their peers (DeLaney, 2009). Dennis and Lewis (2018) noted as part of performing characters, actors must rely on personal internal experiences to express

emotions onstage through their performance of characters, which is difficult to do simultaneously. In secondary school, students generally range in ages from 14-18. Students who are in this age group are in Erikson's (1950) adolescence stage. He theorized that children from 12-18 are forming their identities and seek to fit into society (Erikson, 1950). Additionally, Erikson (1950) theorized that children in this age group feel uncomfortable in their own bodies until they accept the changes and their role in society. As acting students, they have to step beyond themselves, feel and/or portray emotions, and create identities beyond their own in order to develop characterization as part of their acting skill training (South Carolina Dept. of Education, 2017). Since students are dealing with personal identity formation and social acceptance issues as adolescents, they naturally struggle to portray identities, develop emotions beyond their experience, and perform in front of others.

Additionally, self-regulated learning is a skill that secondary students need for their education and future career (Dignath & Büttner, 2008). Self-regulated learning is "the process whereby students activate and sustain cognitions, behaviors and affects that are systematically oriented toward the attainment of goals" (Schunk, 1994, p. 75). Self-regulated learning benefits students' academic achievement and learning motivation (Dignath & Büttner, 2008; Zimmerman, 2001). However, students do not naturally develop self-regulated learning skills through maturity or environment (Salter, 2012). Thus, it is necessary to foster development of these skills along with content (Salter, 2012; Schunk & Zimmerman, 2007). Therefore, fostering development of self-regulated learning skills will benefit Acting students in the classroom and beyond.

A potential tool to help improve students' acting skills is video annotation. Video annotation software is a tool that enables students to manipulate and annotate videos (Gasevic, Mirriahi, Dawson & Joksimovic, 2017). Video annotation has been used previously to help students to self-regulate and monitor personal performance and behavior (Chiu et. al., 2018; Gasevic, Mirriahi, Dawson & Joksimovic, 2017; Hulsman & van der Vloot, 2015; Mirriahi, Joksimovic, Gasevic & Dawson, 2018). Thus, video annotation and its possible impact on helping students monitor performance in theatre is of interest.

Acting students will be using video annotation and other self-regulated learning interventions to reflect on performances of monologues. Their self-regulated learning skills may be impacted through the course of the intervention. Previous studies have reported mixed results as to the impact of video annotation helping students to self-regulate in the long-term after external motivation was removed; however, results were positive regarding self-regulated learning using video annotation during the studies (Gasevic, Mirriahi, Dawson, & Joksimovic, 2017; Mirriahi, Joksimovic, Gasevic, & Dawson, 2018).

Local Context

The research will be conducted in a rural secondary high school in upstate South Carolina. At present, the school has 1582 students, of which 1118 identify as White or Caucasian. 282 identify as Black or African American; 108 identify as Hispanic. The remaining students identify as Asian, American Indian, or Mixed race (Rousseau, personal communication, 28 January 2018). It is also a rural district with 74% of

students living below the poverty line (Patterson, personal communication, 3 August 2018).

At York Comprehensive High School (YCHS), students' acting assessment scores have demonstrated a noticeable deficit of characterization achievement, which presents a serious issue in the Acting classroom because students are failing to meet the Acting standard within the South Carolina Standards for Theatre (South Carolina Dept. of Education, 2017). There may be several reasons behind the struggles of students to build characters as part of their acting training. Many students have told me in the past that they did not choose to take the advanced Acting class, and they were placed in there by their guidance counselor to fill a hole in their schedule; thus, the students may not have the desire to improve their acting skills. I have also handed out surveys at the start-of-semester to determine basic background information about students. One question on the survey deals with why students took the class. In the past, several have said it was to be with friends, while others have said they had fun doing the improvisation games in the introductory Theatre class. Rarely do students answer that they are passionate about acting and motivated to learn about the skill of acting. Additionally, the students who do have the motivation to act rarely understand the amount of work that goes into being an actor or actress. The process of acting is complex, and it requires actors to use their concentration and imagination skills and devote many hours to preparation of their performance (Schreiber, 2005). Any one of these reasons or a combination of them could be the root cause(s) to why students have consistently failed to meet the Acting standards set forth by South Carolina.

Regardless of students' reasons for taking Acting, all students are expected to achieve the standards while in the class. While a few students have entered the class with above-average talent for acting prior to any instruction, many students have started out at a basic level of skill in acting. For example, in the Fall 2020 Acting class, there were 10 students, one of whom was not be included in the post-assessment portion of study due to their failure to complete the post-assessments for the ITS-AR and MSLQ-T. The pre-assessment consisted of students performing a monologue without any instruction or help from me. Students were then given a ranking by me and two other theatre experts from four to one based on the International Thespian Society – Acting Rubric, which is aligned to the National Core Theatre Standards (Educational Theatre Association, 2019). A ranking of four indicated a student delivers a superior performance, which is considered above standard (Educational Theatre Association, 2019). A ranking of three indicated an excellent performance, or at standard (Educational Theatre Association, 2019). If a student was ranked as a two, the performance is considered good, or near standard (Educational Theatre Association, 2019). Whereas, a ranking of a one indicated a fair performance, or aspiring to standard (Educational Theatre Association, 2019).

In the Spring 2018 Acting class, one student started the class with excellent acting skills in his pre-assessment; therefore, he received a three on acting skills in the pre-assessment. The remaining 13 ranked between 0-2 out of three points on acting in the pre-assessment. Of the students who started out without fully developed skills in acting, four more students have moved up to a rank of three in acting assessments. The remaining nine students still ranked between 0-2 consistently on acting assessments; therefore, they did not meet the acting standard for South Carolina Acting students.

In Fall 2019, no students began the class with excellent acting skills in their pre-assessment. There were six students in the class. They received rankings of 1-2 on acting in the pre-assessment. By the end of the semester, no student moved up to a rank of three in acting assessments. Therefore, they also did not meet the acting standard for South Carolina Acting students.

In Spring 2020, school was dismissed due to COVID-19 during the first nine weeks of the semester, and I was unable to obtain complete data on students in this semester.

In Acting classes at YCHS, instruction is based primarily on the Acting standards of the South Carolina State Standards for Theatre. Regarding acting, the South Carolina State Standards for Theatre require students to "use a range of emotional, psychological, and physical characteristics and behaviors to portray complex, believable characters in improvised and scripted monologues, scenes, and plays" (South Carolina Dept. of Education, 2017). However, students consistently fail to meet the standard. Out of six students in the Fall 2019 Acting class, all six failed to meet the SC Acting standard. Out of 14 students in the Spring 2018 Acting class at YCHS who had been assessed consistently throughout the semester, nine did not meet the standard based on the conducted performance assessments and observations. In the Fall 2017 Acting class, nine of 15 did not fully and/or consistently succeed in meeting the characterization standard by the time they left the class. In school years prior to the current 2020-2021 school year, 50% or more of Acting students consistently failed to meet the Acting standard based on performance assessments and observations.

Additionally, based on observations of Acting students, many previous students did not have well-developed self-regulated learning skills. According to introductory student surveys, intrinsic motivation has been lacking in many students regarding their achievement in Acting class. Similarly, based on teacher observations, their behavior in class reflects the lack of motivation. Past Acting students did not effectively self-manage their time for preparing performances, seek help for issues, or set personal goals for achievement. Many students expressed that as long as they passed, they were content. Therefore, the YCHS Acting students could benefit from action research focused on developing students' acting skills and self-regulated learning using self-regulated learning interventions.

Statement of the Problem

The students in Theatre 2: Acting at YCHS have consistently failed to adequately meet the South Carolina (SC) Acting Standard (SC Dept. of Education, 2017). Based on prior assessments, many YCHS students in Theatre 2: Acting have not proficiently developed required acting skills, such as vocal techniques, physicality, and text and character analysis.

Purpose Statement

The purpose of this action research was to evaluate the impact and determine students' perceptions of integrating self-regulated learning interventions in the Acting classroom, with a focus on students' acting skills and self-regulated learning.

Research Questions

1. How and to what extent does integrating self-regulated learning interventions in the Acting classroom impact students' acting skills?
2. How and to what extent does integrating self-regulated learning interventions in the Acting classroom impact students' self-regulated learning?
3. What are the perceptions of high school students regarding integration of self-regulated learning interventions in the Acting class?

Researcher Subjectivities & Positionalities

My journey to becoming a Theatre teacher in York, SC, at York Comprehensive High School has been interesting. I majored in English with an emphasis in Journalism at Columbia College in Columbia, SC. Upon graduation, I worked for several years as a dental assistant and front office employee; however, a friend of mine encouraged and convinced me to use my degree to teach. I entered the educational field through the Program of Alternative Certification for Educators (PACE), the alternative route to education jobs in South Carolina, and I started teaching English in the low country of South Carolina. After a couple years, the English department head asked me to teach a class in Theatre at the high school after working with me at the local community theatre. When I left that high school and moved to York, the administration also asked me to continue teaching a few sections of Theatre, which has now evolved into teaching Theatre full time after six years in York. As a practitioner of education and Theatre, the majority of my knowledge of these fields has come through experience. As I am self-taught in Acting skills through my experience in the theatre, I have a unique perspective on Theatre education that will impact my action research; however, I continue to seek

knowledge to improve my practice, which led me to a Master's in Education and my current pursuit of a doctorate in Educational Technology. I decided to pursue my doctorate in Educational Technology because I believe we are in a technological renaissance as a society, which will redefine education as we know it. I want to be among the educational professionals who will help education evolve and improve to meet the changes in technology and our society.

I have had a variety of experiences, personal and professional, which make me an ideal educational technology professional. I believe that the ideal educational technology professional is forward thinking regarding the use of technology in education and seeks to share his/her knowledge of and experience with technology with peers. Additionally, I feel the ideal educational technology professional uses technology to enable and expand learning opportunities for his/her students. The personal characteristics that make me an ideal educational technology professional include a focus on the standards as I design instruction, a desire to motivate students and educators through use of technology and a personal outlook that technology is one of the primary tools we can use to improve practice and education to help students meet academic standards. My professional experiences make me an ideal education technology professional because I consistently use technology as a tool to facilitate standards-driven instruction in my classroom. My desire and work to share new ways to use technology with my fellow teachers makes me an ideal education technology professional. I have taught several professional development classes on using technology in classrooms as a way to engage students and facilitate instruction. With a personal passion for educational technology, I am most

interested in how technology can boost achievement in the Theatre classroom and improve theatre education.

The paradigm I intend to work within is the pragmatic paradigm. The first reason I feel the pragmatism paradigm is best for my action research is because it allows for a mixed methods approach (Mertens, 2009). Additionally, as a teacher-researcher working within the action research method, my values may naturally affect the research, which is permissible in the pragmatism paradigm (Mertens, 2009). Finally, I also feel that, due to the variety of perspectives in the Acting classroom, the ontological perspective of pragmatism is appropriate for the action research. Acting analysis is based on the perspective of the observer; therefore, it is important to recognize the varied perspectives of participants and the teacher-researcher.

My positionality in the action research is that of an insider. The insider's positionality is inherent in action research, as it allows the researcher to study his/her own self and practice (Herr & Anderson, 2004). As an insider, it is a risk for me to get too attached to the research and the outcome; therefore, I must keep in mind that any result is a chance for me to learn about my practice and improve (Herr & Anderson, 2004). Another concern is that my personal biases will affect the research. For example, I believe that techniques within self-regulated learning, such as metacognition and self-monitoring, can be helpful. Additionally, I think that technology can be a helpful tool in the Theatre classroom. If the research I conduct does not support this, I may be tempted to edit the data to support my bias. This temptation can be managed through bracketing, which is a researcher's identification of personal interests, experiences, culture, assumptions, and beliefs that may influence the data gathered (Fischer, 2009). Self-

reflection may make for a stronger study in the end (Herr & Anderson, 2004; Peshkin, 1988). Through navigating my positionality as an insider with an objective, reflective mindset, the action research produced will be informative and helpful to my practice as a Theatre educator.

Definitions of Terms

Acting Skills

Acting skills will be operationally defined as the combination of characterization, voice, movement, and commitment of the actor to perform character (Educational Theatre Association, 2019; SC Dept. of Education, 2017).

Monologue

Monologues will be operationally defined as a speech by a single actor (Glencoe McGraw-Hill, 2005).

Rehearsal

The operational definition for rehearsals will be dedicated practice to prepare the monologue for performance (American Association of Community Theatre, 2020).

Self-Regulation

The operational definition for self-regulation is the self-directed, recursive process through which individuals achieve goals (Zimmerman, 2000).

Self-Regulated Learning

The operational definition for self-regulated learning is the "self-directive processes and self-beliefs that enable learners" (Zimmerman, 2008, p. 166) to facilitate and evaluate their personal academic progress. It is a cyclical process, which includes three phases: forethought, performance/volition, and self-reflection (Zimmerman, 2000).

Forethought

The operational definition of the forethought phase of self-regulated learning is the phase before performance of tasks when students engage in self-motivation processes, goal setting and planning for the task ahead (Zimmerman, 2000).

Performance

The operational definition of the performance phase of self-regulated learning is the phase during which students perform tasks by using self-control skills and self-observation techniques to maintain focus and monitor progress (Zimmerman, 2000).

Self-Reflection

The operational definition of the self-reflection phase of self-regulated learning is the phase after tasks are performed, in which students engage in self-evaluation and self-judgment to determine if they have met their academic goals (Zimmerman, 2000).

Self-Regulated Learning Interventions

Self-regulated learning interventions will be operationally defined as learning strategies based on self-regulated learning theory, such as guided reflections, goal setting forms, performance outcomes, etc. (Pintrich et al., 1991; Zimmerman, 1994).

Video Annotation

Video annotation tools will be operationally defined as a variety of applications that enable students to make reflective annotations on video recordings; some programs allow for sharing these annotations with peers and teachers (Mirriahi, Jovanovich, Dawson, Gaševic, & Pardo, 2018; Mirriahi, Liaqat, Dawson & Gaševic, 2016; Mirriahi, Liaqat, Dawson, & Gaševic, 2018).

CHAPTER 2

LITERATURE REVIEW

Purpose Statement

The purpose of this action research was to evaluate the impact and determine students' perceptions of integrating self-regulated learning interventions in the Acting classroom, with a focus on students' acting skills and self-regulated learning.

Research Questions

1. How and to what extent does integrating self-regulated learning interventions in the Acting classroom impact students' acting skills?
2. How and to what extent does integrating self-regulated learning interventions in the Acting classroom impact students' self-regulated learning?
3. What are the perceptions of high school students regarding integration of self-regulated learning interventions in the Acting class?

Overview

The review of related literature discusses Theatre, specifically Acting, standards, the history of acting theory, challenges in the Theatre classroom, self-regulated learning theory, and technology in the classroom, with a focus on video annotation.

The key variables addressed throughout this research include the independent variable self-regulated learning interventions, and the dependent variables, which are the students' acting skills, self-regulated learning skills, and perceptions of self-regulated learning interventions. In completing research for this literature review, I used electronic

databases to search for peer-reviewed articles: *ERIC, Academic Search Complete,* and *Education Source.* Other virtual databases I used included *Google Scholar, Dissertations and Theses Global,* and *JSTOR*. I used keywords to facilitate my searches: acting training, secondary theatre education, characterization, self-regulation, self-regulated learning, video annotation, and theatre training. When reading through sources I found particularly relevant to the study, I searched for resources they had used and added those sources to my research as well.

This literature review is organized into three sections. In the first section, I will discuss literature that deals with acting training and the benefits and challenges of acting education within the Theatre classroom and beyond. In the second section, I will discuss self-regulated learning and the model used to frame the research. In the final section, I will address video annotation use in the classroom.

Acting Training & Acting Education

Arts education is essential for several reasons (Charleroy & Thomas, 2013; Elder, Hovey, & Jones, 2007). John Dewey advocated for arts education in public schools as art is an integral part of the daily lives of everyone (Elder et al., 2007; Fliotsos, 2009). Howard Gardner determined that arts education improves students' understanding and achievement (Gardner, 1999). The arts prepare students to understand the nuances of cultures, including their own; the arts help students to build skills in critical and creative thinking, as well as problem solving (Charleroy & Thomas, 2013). Additionally, the arts provide students with a creative way to communicate and foster enjoyment and a sense of well-being (Charleroy & Thomas, 2013).

Theatre education is a critical study within the arts because it is a synthesis of all the arts (South Carolina Dept. of Education, 2017); students can explore all aspects of arts within Theatre education. Additionally, theatre education is important because out of all the available arts programs, theatre is the art that focuses on the study of humanity because students are able to experience and value perspectives of other humans through performance (Elder et al., 2007). Leaders in drama, such as Spolin, Ward, Way, Heathcote, and Siks, advocated for and utilized theatre practices and performances to help children develop as individuals and improve their social and academic skills (Elder et al., 2007). According to Elder et al. (2007), theatre education is also important because it helps students to utilize all aspects of thinking skills as delineated in Bloom's Taxonomy, and it helps students to build skills in collaboration. One of the primary foci within Theatre education standards is acting (Charleroy & Thomas, 2013; South Carolina Dept. of Education, 2017). Acting enables students to be able to understand themselves and others (Elder et al., 2007). In this section, I will review the acting standards for Theatre education, the history of acting training, current issues in Theatre education, and what quality acting education is.

Overview of International Standards for Theatre

Theatre standards throughout the world have specific requirements for what students should be able to achieve regarding Acting. Secondary high school Theatre students in Australia are expected to "explore and practice techniques of acting, both empathic and distanced" (Charleroy & Thomas, 2013, p. 21). British Columbia's Theatre standards detail acting expectations further; for example, secondary Theatre students are expected to use their physicality and vocal expression to create role, character, and effect,

use emotional recall to enhance performance, and reflect on experiences both in and out of character (Charleroy & Thomas, 2013). Scotland's secondary Theatre standards expect students to be able to create characters using movement, voice, and language (Charleroy & Thomas, 2013). Many theatre standards throughout the world mandate acting education for secondary Theatre students.

National and South Carolina Standards for Theatre

In June 2014, the National Core Arts standards were released in the United States of America (National Coalition for Core Arts Standards, 2014). The National Coalition for Core Arts Standards (2014) provided Theatre standards as part of the overall National Core Arts Standards. Acting is a key domain in these Theatre standards; specifically, there are indicators provided that address students' personal acting development (National Coalition for Core Arts Standards, 2014). In secondary Theatre education, theatre students should be able to "explore physical, vocal, and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work" (National Coalition for Core Arts Standards -Theatre, 2014, p. 3). Additionally, secondary Theatre students should be able to use research and script analysis to revise and create believable performances (National Coalition for Core Arts Standards – Theatre, 2014).

These standards are voluntary; therefore, states are not compelled to adopt them (National Coalition for Core Arts Standards, 2014). However, since the National Core Arts standards were released, many states have either adopted the standards or created and/or revised their own arts standards (National Coalition for Core Arts Standards, 2014). South Carolina has chosen to revise their own Visual and Performing Arts

(SCVPA) Standards from 2017 to align more closely with the National Core Standards (South Carolina Dept. of Education, 2017). The SCVPA Theatre Standards have eight specific anchor standards, one, of which, is acting (South Carolina Dept. of Education, 2017). The indicators under the Acting standard are numerous; they mandate that secondary Theatre students be able to utilize their bodies, voices, theatrical knowledge, and directors' choices to develop and maintain characters for a performance (South Carolina Dept. of Education, 2017). The international, national, and state standards for Theatre education prioritize Acting skills as a necessary aspect of secondary Theatre students' education.

History of Acting Training

For the purpose of this study, acting will be operationally defined as "the human communication of fictional character in public settings" (Syler, 2016, p.19). In order for students to proficiently develop the acting skills, they must undergo acting training (Plumlee, 1989). According to Goldstein and Bloom (2011), "Actors must convey feelings and actions that do not correspond to their actual selves or their actual situation" (p. 142). For actors, this is a difficult thing to do, and there are differing opinions as to how best to achieve it among the acting community (Goldstein & Bloom, 2011; Plumlee, 1989). Acting training has had many contributions from acting theorists throughout the history of the art. These acting theories are divided into two categories: physical-based acting and emotional-based acting (Goldstein & Bloom, 2011; Plumlee, 1989).

Physical-Based Acting

Physical-based acting, otherwise known as technical or subjective acting, has its roots in the work of Diderot (Diderot, 1883; Goldstein & Bloom, 2011). Diderot

discusses the importance of actors remaining detached emotionally from their roles in order to maintain consistency in the performances (Diderot, 1883). Actors are to produce the physical actions associated with the characters and emotions and use their intellect rather than personal emotions to perform character (Diderot, 1883; Goldstein & Bloom, 2011).

Diderot's work was further expounded upon by acting theorists; a significant contributor was Vsevolod Meyerhold (Goldstein & Bloom, 2011; Meyerhold & Braun, 1969). Meyerhold developed the acting theory of biomechanics, which encourages expressing character through stage movement rather than through personal emotions (Baldwin, 1995; Kubik, 2010). Biomechanics involves a movement process, or acting cycle, that actors should employ in every gesture and line delivered (Kubik, 2010). The actor's body is an instrument that provides the expression, or illusion of feelings (Baldwin, 1995; Kubik, 2010). The acting training required for Meyerhold's methods is physically rigorous and risky at times, but actors develop an understanding of physical expressiveness for performance (Baldwin, 1995).

Emotional-Based Acting

Emotional-based acting, or subjective acting, is based on the acting theories of Konstantin Stanislavski (Goldstein & Bloom, 2011; Stanislavski, 1936). In emotional-based acting, actors are expected to create realistic emotions in order to perform the emotions of the characters and draw upon memories that will inform the inner life of character (Goldstein & Bloom, 2011; Stanislavski, 1936). Actors must utilize their subconscious and seek to motivate their characters' actions (Moore, 1984; Stanislavski, 1936). In order to discover motivations, actors must analyze the script for their

character's objectives, or what their character is trying to achieve (Moore, 1984; Stanislavski, 1936). The objective is what provides the actor the appropriate inner state for their performance (Moore, 1984; Stanislavski, 1936).

Stanislavski's acting theories have influenced many other acting theorists and actors (Goldstein & Bloom, 2011). Most notably, Lee Strasberg, Stella Adler, and Stanford Meisner expounded upon Stanislavski's work; the acting community commonly refers to their acting theories as "method acting" (Krasner, 2010). The acting training in method acting requires actors to emote and act realistically using authentic experiences and observations (Krasner, 2010). Stanislavski's foci, such as motivations, objectives, and circumstances, are present in the teachings of Strasberg, Adler, and Meisner (Krasner, 2010). Acting training in the method requires actors to be experiencing and feeling what their characters experience and feel in order for their performances to be realistic and truthful (Krasner, 2010).

There are many acting theorists and researchers who espouse the need for actors to undergo training to produce the best possible performance (Belshaw & Fancy, 2014; Hodge, 2010; Lessac, 1969). The opinions of the content of acting training differ between theorists (Goldstein & Bloom, 2011; Hodge, 2010; Lessac, 1969). Physical-based acting theorists, such as Diderot and Meyerhold, encouraged and/or trained actors to focus on the external physical movement to express character (Baldwin, 1995; Diderot, 1883; Goldstein & Bloom, 2011; Kubik, 2010). Emotional-based acting theorists, such as Stanislavski, Strasberg, Adler, and Meisner, encourage using script analysis, inner personal emotions, and personal memories to develop character (Krasner, 2010;

Stanislavski, 1936). Many modern-day theorists and actors, however, prefer a combination of physical-based and emotional-based training (Goldstein & Bloom, 2011).

Issues in Acting and Theatre Education

Acting education has developed considerably throughout the years; however, according to Belshaw and Fancy (2014), acting training is not happening as it should in many classrooms; instead, teachers are having students complete scene studies. Many acting students graduate with an unclear vision of what acting training even is (Belshaw & Fancy, 2014, p. 6). Realistic acting is difficult; it requires the conveyance of feelings and actions from actors that they do not actually have or experience (Goldstein & Bloom, 2011). Acting is not an inherent talent, but a learned skill that may be difficult for some to acquire (Goldstein & Bloom, 2011). Lessac (1969) states that one issue with acting training is that the combination of skills required to train an accomplished actor are usually taught separately, and actors struggle to integrate these skills successfully. Lessac (1969) asserts that "it is a little awkward to play a scene on stage with one actor who speaks clearly, a second who moves gracefully, and a third who can actually act" (p. 116). An actor needs to be able to combine these talents into a single skill in order to be effective (Lessac, 1969). Lessac (1969) directs this issue to a focus on inadequate training from the acting teacher and claims that many acting teachers are specialists in one skill. Therefore, acting teachers train students well in one area, but the acting students are left to organize other techniques on their own (Lessac, 1969).

Theatre teachers are the most important factor in theatre education (Brown & Urice, 2003). Appropriate training of theatre teachers in both production and process of theatre as an art form is important (Brown & Urice, 2003). Hobgood (1968) emphasized

the importance of quality, trained theatre educators as factors in a successful theatre program. In order for theatre education to be successful, theatre programs must stress intellectual and artistic growth about the art; however, many theatre training institutions focus on play production (Brown & Urice, 2003). Brown and Urice (2003) also emphasize the importance of hiring and retaining good theatre teachers as an important factor in theatre education.

Another issue in acting training and theatre education is funding (Belshaw & Fancy, 2014; Vargas, 2017). Lack of funding leads to issues in acting training and theatre education, such as class sizes, lack of teachers, and in many areas, absence of theatre programs in schools (Belshaw & Fancy, 2014; Vargas, 2017). In the 2009-2010 school year, 4% of schools offered theatre classes (Vargas, 2017). In contrast, a 2012 study reports that 79% of secondary schools offered theatre classes, and 95% offered extracurricular theatre programs (Omasta, 2012). Funding from school budgets remains an issue for these schools, though, as a little over half of theatre programs receive support from the school, and less than a third of those respondents indicated that the school budget support was substantial or regularly provided (Omasta, 2012). Many theatre programs still rely heavily on funding support from ticket sales and/or fundraising efforts (Omasta, 2012). Omasta (2012) does indicate that while many theatre programs suffer from lack of funding, that it is less prevalent now than in the past. The funding issue is of particular note in rural and impoverished areas, which leads to inequity in arts and theatre education among minority and low-income populations (Belshaw & Fancy, 2014; Vargas, 2017).

Developing Acting Skills

Quality acting training is difficult to define as there are varied opinions on what makes a quality actor; however, there are some common themes among acting theorists and experts. Fliotsos (2009) emphasizes that there is no right method to approaching performance for every actor; part of training actors is leading them to find the appropriate method for them and for the individual play. However, a beginning step in acting training is script analysis and interpretation (Fliotsos, 2009). Fliotsos (2009) differentiates between script analysis and interpretation. Script analysis is when an actor determines how to work on a script, whereas script interpretation is when an actor determines how the play affects him/her (Fliotsos, 2009). Formal script analysis involves analysis of the plot structure, themes, beats, and objectives (Fliotsos, 2009; Krasner, 2010; Stanislavski 1936). Script interpretation, which Fliotsos (2009), describes as a necessary complement to script analysis, requires actors to reflect on the script using their personal perspectives; an actor's interpretation of a script involves evaluation of their own emotions, reactions, and meanings derived from personal experience. Therefore, two crucial steps in acting training are script analysis and script interpretation.

Another critical portion of acting training is teaching actors to realistically express the emotions and behaviors of the character, to physically reflect the character's feelings (Tuisku, 2015). Acting theorists are mixed on the best way to train these skills. Stanislavski and similar emotional-based acting theorists believe through internalizing characters' emotions and situations, that actors will inherently be able to express them (Krasner, 2010; Stanislavski, 1936). Diderot and other physical-based acting theorists purported that utilizing physical, external methods would best reflect characters'

emotions and situations. Lessac (1969) indicated the need to integrate and teach acting skills cohesively for realistic portrayals.

Additionally, the acting teacher has an important role to play in designing quality acting training. According to Jensen and Lazarus (2014), quality theatre training must include the teacher using or doing the following: mentoring and collaboration skills, communicating passion and enthusiasm for the work, focusing on authentic theatre practice, helping students assess their own work, having students assess their peers' work, developing settings that allow for activity and student choice. Another important role of the teacher is performance critique. Critiquing student performance is important for students to understand the language, values, and discourse of acting study (Kornetsky, 2017). Kornetsky (2017) suggests that acting teachers focus on the following areas of critique to help actors: how critique is used, who is doing the critique, setting of the critique, and how students learn and grow. Teachers should also critique the authenticity of role play to foster successful acting training (Arrighi, Irvine, Joyce, & Haracz, 2018). There are many other opinions on the content and delivery of acting training. In addition to the realistic expression of emotions and behaviors, actors also need to be able to use basic acting skills, such as diction, articulation, intonation, etc. They also need to be able to turn out, cross appropriately, wait for laugh curves, etc. (Glencoe McGraw-Hill, 2005; South Carolina Dept. of Education, 2017). Teachers also need to have students study stage movement and analysis of the movement, so they understand how movement impacts performance (Calvano, 2016; Tuisku, 2015). Other helpful strategies include directed journaling, which improves acting students' awareness, confidence and risk taking (DeLaney, 2016) and stressing the importance of including students' lived

experiences and the focus on theatre education as a journey as quality theatre practice (Woodson, 2004).

Self-Regulated Learning

Zimmerman (1990) defines self-regulated learners as students who "plan, set goals, organize, self-monitor, and self-evaluate at various points during the process of acquisition" (p. 5). Additionally, students who self-regulate engage in processes, such as creating personal goals, strategizing, self-monitoring, metacognition, and environmental structuring (Miller, 2015; Zimmerman, 1994). There are strategies that are specific to self-regulated learners (Zimmerman, 1994). Motivational, cognitive, and regulatory learning strategies have an active role in self-regulated learning (Garcia & Pintrich, 1994). According to Miller (2015), self-regulated learners are responsible and effective. Additionally, self-regulated learners plan and manage study time and to focus on cognitive achievement (Zimmerman, Greenberg, & Weinstein, 1994).

The self-regulated process is visualized in Zimmerman's (2000) model of self-regulated learning. In this model, three phases of self-regulated learning, the forethought, performance, and self-reflection phase, are visualized as operating in a cycle with one another to demonstrate the recursive process of self-regulated learning (Zimmerman, 2000). In this section, the three phases of the cyclical model of self-regulated learning (Zimmerman, 2000) will be discussed. Additionally, the motivation of self-regulated learners, methods they use, their reactions to performance outcomes, and the environmental structuring of a typical self-regulating student will be discussed.

Zimmerman's Model of Self-Regulated Learning

Zimmerman (2000) introduced the model of self-regulated learning, which visualizes self-regulated learning as a recursive cycle, in which a self-regulated learner prepares in the forethought phase, performs tasks and monitors progress in the performance/volition phase, and reflects on their achievements and progress in the self-reflection phase. The theoretical framework of this study is primarily based on selected self-regulated learning strategies from each phase of Zimmerman's (2000) model of self-regulated learning.

Forethought

In the forethought phase of the cyclical phases model (Zimmerman, 2000), self-regulated learners engage in tasks under two categories: Task Analysis and Self-Motivation Beliefs. Self-regulated strategies within the task analysis category include goal setting and strategic planning (Zimmerman, 2000). Task analysis refers to deconstructing a learning task to determine what the learner needs to achieve (goal setting) and how they plan to achieve the goal (strategic planning) (Zimmerman, 2000). The self-motivation beliefs category includes motivational strategies, such as self-efficacy, outcome expectations, task interest/value, and goal orientation (Zimmerman, 2000)**.** Additional information regarding related task analysis and motivational strategies is presented.

Task analysis. Goal setting and strategic planning are two components of task analysis within the forethought phase (Zimmerman, 2000). Goal setting theory suggests that learners are more motivated to persist with a goal and demonstrate higher achievement if goals are specific, clear, and challenging (Locke, 1996; Locke & Latham,

1990). When learners are pursuing clearly defined goals, they are more likely to engage appropriate, specific task strategies to meet the goals (Locke, 1996; Locke & Latham, 1990). Additionally, challenging goals motivate learners but the learner must feel as if the goal is attainable and valuable to persist with the task (Locke, 1996; Locke & Latham, 1990; Schunk, Meece, & Pintrich, 2014). Strategic planning is another component of task analysis (Zimmerman, 2000). Locke and Latham (1990; Locke, 1996) discuss the importance of engaging learners in goal setting as it facilitates high quality planning to meet the goals.

Motivational learning strategies. Motivational learning strategies include self-handicapping, defensive pessimism, and self-affirmation (Garcia & Pintrich, 1994). Self-handicapping involves preparation for failure by creating obstacles to success; students who self-handicap seek to explain away failures by attributing them to external factors rather than ability (Garcia & Pintrich, 1994). Defensive pessimism motivates students because they anticipate failure; therefore, students work hard to avoid that failure (Garcia & Pintrich, 1994). Defensive pessimism, although it is a negative self-schema, is a potential strategy of self-regulated learners who have concerns about their self-efficacy or competence (Garcia & Pintrich, 1994). Self-affirmation is another motivational strategy used as a reaction to failure to reaffirm evaluation of self (Garcia & Pintrich, 1994). Garcia and Pintrich (1994) discuss attributional style as a reactive motivational strategy as well; if students attribute their learning to factors under their control, they will be more likely to reflect and apply strategies in their behaviors to achieve better performance.

Self-efficacy. Students with higher self-efficacy tend to be more diligent and persistent when engaging in challenging tasks (Miller, 2015; Schunk, 1994). Factors

influencing self-efficacy include peers' abilities, teacher and parent encouragement, and anxiety (Schunk, 1994). When students have the requisite knowledge and skill to accompany high self-efficacy and when they value the education, it is likely to influence achievement (Fishman, 2014; Schunk, 1994). Self-efficacy in self-regulated learners is variable; even when self-regulated learners have lower self-efficacy, they tend to expend more effort and learn more (Schunk, 1994).

Task interest/value. A key component of student self-motivation is task interest/value (Zimmerman, 2000). Research (Eccles, 2005; Schunk, Meece, & Pintrich, 2014) supports the idea that learners are motivated to engage with tasks if they value them. Additionally, research (Eccles, 2005; Schunk, Meece, & Pintrich, 2014) has discussed the importance of expectancies regarding motivation, or students' perceptions of their abilities to succeed at a task. Students' perception of task value and ability to achieve success correlates with their engagement and persistence with the task (Eccles, 2005; Schunk, Meece, and Pinrich, 2014).

Performance/Volition

In the performance/volition phase of Zimmerman's (2000) of self-regulated learning, self-regulated learners engage in strategies within two categories: Self-Control and Self-Observation. Self-control refers to strategies that self-regulated learners use to control their learning processes (Zimmerman, 2000). Strategies under the self-control category include as the following strategies: task strategies, self-instruction, imagery, time management, environmental structuring, help-seeking, interest incentives and self-consequences (Zimmerman, 2000). Self-observation involves metacognitive monitoring,

or self-monitoring, and self-recording (Zimmerman, 2000). Additional information on related strategies is provided.

Cognitive and regulatory learning strategies. Self-regulated students utilize cognitive learning strategies to construct learning in the classroom and elsewhere (Brown & Pressley, 1994; Garcia & Pintrich, 1994). Such strategies include rehearsing information, highlighting text, memorizing information, and paraphrasing or summarizing information (Garcia & Pintrich, 1994). Self-regulated students also utilize metacognition strategies (Garcia & Pintrich, 1994). Metacognition is essentially the process of being cognitively aware of one's own thinking in order to better reflect and control the next phases of cognition (Brown & Pressley, 1994; Garcia & Pintrich, 1994; Tuysuzoglu & Greene, 2015). Adaptive metacognitive behavior has a positive relation to learning (Tuysuzoglu & Greene, 2015). Garcia and Pintrich (1994) discuss three types of metacognitive strategies: planning, monitoring and regulating. Planning strategies include setting goals for studying, skimming over future reading, constructing questions, and completing task analyses, which helps students to comprehend material (Garcia & Pintrich, 1994). Monitoring strategies include monitoring attention to tasks, self-checks for understanding, monitoring comprehension, and using test-taking strategies (Garcia & Pintrich, 1994). Regulatory strategies are used in response to monitoring strategies; for example, if students realize they are unfocused, they get back on task, or if they do not understand course content, they review notes or reading (Garcia & Pintrich, 1994).

Academic study time. Successful students utilize metacognition and self-monitoring to regulate their learning during study time (Zimmerman, Greenberg, & Weinstein, 1994). Self-regulating students utilize their time efficiently by setting aside

time to study each day and monitoring their learning during that time; additionally, they use regulatory processes to evaluate and react during the study time (Zimmerman, Greenberg, & Weinstein, 1994). By setting goals and consistently studying, even through challenging content, students are more likely to be successful academically (Zimmerman, Greenberg, & Weinstein, 1994).

Performance Outcomes. In order to practice self-regulated learning effectively, students must be able to choose their own performance outcomes (Zimmerman, 1994). Students who self-regulate will identify deficiencies and work to improve them until mastered; if students are not allowed to choose their performance outcomes, they are not self-regulating (Zimmerman, 1994). Additionally, self-monitoring is an important factor to achieving performance outcomes as monitoring personal behavior will help to ensure goals are achieved as planned (Graham & Harris, 1994).

Volition. Self-regulated students practice volition, or the focus on and pursuit of goals despite distractions (Corno, 1994). Volition is a key aspect to self-regulating (Zimmerman, 1994; Corno, 1994). Volition involves students making the most out of extant resources to achieve objectives (Corno, 1994). Volition is important because it is the follow through upon the initial motivation (Corno, 1994). According to Corno (1994), self-regulated students use action control to implement the plans and goals they have set.

Self-Monitoring. Self-monitoring is a "multiple-step process where the student observes the occurrence or non-occurrence of the behavior and records features of the observed behavior" (Wills & Mason, 2014, p. 422). Performance and monitoring accuracy of students is related to quality of self-monitoring and self-selected strategies (Baars, Leopold, & Paas, 2018; Hubbard & Simpson, 2003; Lan & Morgan, 2003). Self-

monitoring also has a positive impact on critical thinking skills (Ghanizadeh, 2017). It is effective for improving academic motivation (Kanani, Adibsereshki, & Haghgoo, 2017). Self-monitoring brings mistakes to students' awareness and enables them to make the appropriate changes (Marcell Cárdenas, 2018).

Environmental Structuring. Choice of physical and social environment is also important to self-regulated learning (Zimmerman, 1994). Collaborative environments tend to develop self-regulated learning skills in addition to other higher mental functions (Henderson & Cunningham, 1994). Social situations give students the opportunity to learn from their peers and achieve tasks they may be unable to individually (Henderson & Cunningham, 1994).

Additionally, self-regulated students will seek help from their instructors and peers (Newman, 1994). Unlike dependent students, the adaptive help-seeking of self-regulated students is in response to a lack of understanding, identifying someone who can actually help, having a suitable request for help, and understanding that the help will enable them to achieve success (Newman, 1994). Students who are self-regulating will ask for help towards achieving their academic goals rather than ask for answers (Newman, 1994). As stated in Clarebout, Horz, Schnotz, and Elen (2010), when high self-regulators do not ask for help, they tend not to use support that is provided, but if they ask for the help, they take the task seriously.

Self-Reflection

The self-reflection phase comes between the performance/volition and forethought phase of the cyclical phases model of self-regulated learning (Zimmerman, 2000). In the self-reflection phase, self-regulated learners engage in self-judgment

behaviors: self-evaluation and causal attribution (Zimmerman, 2000). Self-evaluation involves evaluating the learners' progress and achievements in comparison to the goal or standard (Zimmerman, 2000). Causal attribution refers to attributing causation to outcomes (Zimmerman, 2000). Self-regulated learners also experience self-reactions, such as self-satisfaction/affect, or the reaction to self-judgments and adaptive/defensive reactions, or reactive behaviors to strategy effectiveness (Zimmerman, 2000). Further details about attributions are provided.

Attributions. Attributions are the reasons or causes students provide themselves for successes and failures; for example, common causes are ability, effort, task difficulty, luck, etc. (Schunk, 1994). "Causes can be represented along three dimensions: internal or external to the individual, relatively stable or unstable over time, and controllable or uncontrollable by the individual" (Schunk, 1994, p. 81). Students who have consistent successes due to internal attributions tend to feel more positive about learning (Schunk, 1994). Attributions of success to internal and controllable factors encourage and motivate self-regulated learners (Schunk, 1994).

The Role of Technology in Self-Regulated Learning

According to Henderson and Cunningham (1994), "the use of instructional technology presents a unique set of challenges and opportunities for the study of self-regulation" (p. 278). Henderson and Cunningham (1994) discuss how technology functions that complete tasks usually completed by students brings up questions regarding effective self-regulated learning. In this section, I will discuss how technology facilitates self-regulated learning and related processes, such as metacognition and self-monitoring.

Technology has an impact on self-regulated learning. Svinicki (2014) addresses the impact of learning management systems on self-regulated learning; she discusses how learning management systems have taken on the role of a mother reminding students when everything is due. Svinicki (2014) also addresses how self-regulated learning is an important skill to learn, and students will not be able to with learning management systems doing it for students. Mobile learning technology has been used, however, to improve self-regulated learning in learners through support and scaffolding (Shih, Chen, Chang, & Kao, 2010). Additionally, Matuga (2009) and Peck, Stefaniak, and Shah (2018) discuss the role of self-regulated learning among distance learning students; successful distance learning students are more likely to demonstrate self-regulating characteristics such as self-efficacy and motivation. Cheng, Liang, and Tsai (2013) have also reported a correlation between self-regulated learning and internet search patterns; students more likely to justify the information found online tend to be self-regulating. Technology is also being used to evaluate the promotion of self-regulated learning in the classroom. In order to assess the instructional methods of self-regulated learning, video was used to record and evaluate teachers' lessons to determine how they teach self-regulated learning (Kistner et al., 2010).

Technology in Arts Education and the Theatre Classroom

Modern students are digital natives; they were born and raised with access to technology and internet (Swingle, 2016). Technology has potential for improving performing arts students' performances as it has impacted society and culture throughout history (Holtcamp, 2003). Camilleri (2015) and Gigliotti (2001) argue the value of incorporating technology into arts education with mixed opinions. Technology has

increasing implications for the arts (Gigliotti, 2001). In this section, technology's impact on arts education and acting training will be discussed.

Technology in Arts Education

Technology has the potential to revolutionize arts education, as it has already been impacting the arts in positive ways (Gigliotti, 2001). Technology enables the general public to access the arts on a much larger scale and to interact more with arts (Gigliotti, 2001). Anderson and Ellis (2001) discuss the potential for using computerized video files to improve music education by providing modeling for students. Cruikshank (1998) addresses the benefits of using video recording to provide feedback on art and design projects for students. 87% of students agreed or strongly agreed that video feedback was very helpful because they could see their work as the tutors discussed the feedback about it (Cruikshank, 1998). Farley (2007) investigated the potential uses for technology in performance and found that students could use technology to take a more active role in their education, be more expressive, and develop better community with their peers.

Technology and Developing Acting Skills

Technology has specific implications for acting training. Acting training can benefit from the trend towards virtual distance education that is evolving through the ever-changing technology (Camilleri, 2015). Roznowski (2015) posits that acting training must change because of technological advances to meet the needs of a media-driven acting world. Moore (2017) argues that technology has impacted acting students' empathy and social skills to the point where acting training is affected, such as students' fear of mistakes and inability to make eye contact. Acting training must begin by

teaching students to have natural human behaviors and interactions and simply listen, talk, and relate to each other (Moore, 2017). Then, students can work on digitizing performance (Moore, 2017). Thus, while technology has impacted and will continue to impact students in a way that is prohibitive to acting education, technology has the potential to enhance acting education.

Students' acting can be improved through the influx of technology, specifically video (Lan & Morgan, 2003; Tomalin, 2006). Tomalin (2006) conducted a quantitative study, in which, theatre students performed a pre-test and post-test monologue, and then, depending on their grouping, rehearsed, self-evaluated and rehearsed, or watched a video of their pre-test monologue, self-evaluated, and rehearsed. Tomalin (2006) found no statistical difference between the three groups during the experiment, yet based on two raters scores, all three groups improved between pre-test and post-test. Additionally, all three groups found the videotaping motivational (Tomalin, 2006).

Videotaping theatre rehearsals in combination with self-monitoring also provided beneficial results in a theatre production (Lan & Morgan, 2003). Lan and Morgan (2003) conducted an experiment, in which, theatre participants were divided into two groups to watch rehearsals and complete self-monitoring and focused self-monitoring of their performances. Two raters assessed the pre- and post-performances and found a significant difference between the two groups (Lan & Morgan, 2003). Actors who engaged in watching the video and focused self-monitoring improved more than the students who just engaged in watching the video and self-monitoring (Lan & Morgan, 2003). Video technology can be beneficial in acting, theatre education, and theatre performance (Lan & Morgan, 2003; Tomalin, 2006).

Video Annotation Tools

Video annotation tools allow users to watch video and make time-stamped or general video notes to review (Gasevic, Mirriahi, Dawson, & Joksimovic, 2017). Some video annotation tools provide drawing tools to draw lines, make circles, color code, add text, and erase annotations (Chiu et al., 2016). Video annotation tools also allow for manipulation of the video to pause, rewind, fast-forward, etc. (Mirriahi, Joksimovic, Gasevic, & Dawson, 2018). In this section, discussion will include the uses of video annotation as a reflective tool, specifically, as a tool within the performing arts, and using students' mobile phones as tools to record video and annotate video.

Video Annotation in the Performing Arts

While video annotation tools have been used in the performing arts, research focusing on acting performance is scarce. In the studies conducted, the students' use of the tool during the study was observed for use of the tool and motivation for use. Researchers found that students use the tool better for reflective practice if appropriate scaffolding is provided and once they have experience with the tool (Mirriahi et al., 2018; Gasevic et al., 2017). Also, researchers found that external motivation tends to motivate students to use video annotation tools but use of the tool decreases when external motivation is eliminated (Gasevic et al., 2017; Mirriahi et al., 2018). Students are more likely to continue use if scaffolding was provided, though (Gasevic et al., 2017).

Video Annotation as a Self-Regulated Learning Tool

Students who self-regulate their learning are aware of what information they do and do not know, seek out what they still need to know, and self-instruct in order to meet desired goals and performance outcomes (Zimmerman, 2001). Self-regulated learning

also helps students understand the expectations for performance (Hulsman & van der Vloot, 2015). However, many students are not naturally reflective and require external motivation to reflect (Hulsman & van der Vloot, 2015). Using video annotation in the educational setting to encourage student reflection can be beneficial (Chiu et al., 2018, Gasevic et al., 2017; Hulsman & van der Vloot, 2015; Mirriahi et al., 2018). The operational definition of video annotation tools is a variety of applications that enable students to make reflective annotations on video recordings; some programs allow for sharing these annotations with peers and teachers (Mirriahi et al., 2018; Mirriahi et al., 2018; Mirriahi et al., 2016). Hulsman and van der Vloot (2015) state that video annotating with specific self and peer evaluations of performance were beneficial to improving clinical performance. Chiu et al. (2018) reported improved test results among the experimental group who used video annotation software to reflect on the content of a CPR video. Additionally, students who used the video annotation software were positive about its impact on their learning (Chiu et al., 2018). Using video annotation software for reflections has a positive impact on student learning with proper scaffolding on how to use the software and experience using it (Gasevic et al., 2017).

There are a few noted negative reports in using video annotation software. Although video annotation software has benefits for student reflective practices, students do not always continue to use it after its introduction (Mirriahi et al., 2016). Gasevic et al. (2017) found that once the graded condition was removed, if proper scaffolding had been provided, that students maintained use of the video annotation tool in the future. However, Mirriahi et al. (2016) found that after the external motivation of grading the annotations was removed, students discontinued the use of video annotation software.

Also, McFadden et al. (2014) reports that when teachers were annotating video on their teaching that they struggled to provide quality reflective annotations at first; however, as they continued to annotate, the reflection became more thoughtful.

Chapter Summary

Theatre standards across the world and nation establish a need to develop acting skills in Theatre students (Charleroy & Thomas, 2013; National Coalition for Core Arts Standards-Theatre, 2014; South Carolina Dept. of Education, 2017). There are varied perspectives on what makes quality acting training. It is considered difficult for actors to portray realistic acting, especially without proper training (Goldstein & Bloom, 2011). Therefore, it is necessary to utilize effective strategies to help students develop as actors to meet standards and portray characters realistically.

To help actors reflect on their performances, self-regulated learning interventions will be utilized. Video annotation tools allow students to manipulate and annotate video in order to make reflective notes regarding performance (Mirriahi, Jovanovich, Dawson, Gaševic, & Pardo, 2018; Mirriahi, Liaqat, Dawson, & Gaševic, 2016; Mirriahi, Liaqat, Dawson, & Gaševic, 2018).

Self-regulated learning involves students utilizing cognition, behaviors, and effects that are focused towards attaining goals (Schunk, 1994). There are four main domains that make up self-regulated learning: motivation, method, performance outcomes, and environmental setting (Schunk, 1994). Self-regulated students tend toward autonomous learning, in which they use strategies such as metacognition and self-monitoring to monitor learning and behaviors in order to achieve the goals they choose (Schunk, 1994).

CHAPTER 3

METHODOLOGY

In this chapter, the methodology used to frame this action research will be addressed. The purpose of this action research was to evaluate the impact and determine students' perceptions of integrating video annotation and self-regulated learning interventions in the Acting classroom, with a focus on students' acting skills and self-regulated learning. The research questions are aligned with the research purpose as below.

Research Questions

1. How and to what extent does integrating self-regulated learning interventions in the Acting classroom impact students' acting skills?
2. How and to what extent does integrating self-regulated learning interventions in the Acting classroom impact students' self-regulated learning?
3. What are the perceptions of high school students regarding integration of self-regulated learning interventions in the Acting class?

Research Design

An action research (Mertler, 2017) was conducted because it is an appropriate design to evaluate the impact of self-regulated learning interventions on participants' acting and self-regulated learning skills among students within the Acting classroom

environment at York Comprehensive High School. As a classroom teacher, I, as the teacher-researcher, was able to create and conduct research tailored to students and available resources in order to improve personal classroom practice for the future (Kemmis, McTaggart, & Nixon, 2014; Mertler, 2017; Noffke & Somekh, 2009). Additionally, the topic was appropriate to action research because I had a particular interest in self-regulated learning theory and acting performance (Mertler, 2017; Noffke & Somekh, 2009).

Action research has different objectives and methods than traditional research. Action research involves a community of participants engaging in research together to improve practice and/or setting (Kemmis, McTaggart, & Nixon, 2014; Mertler, 2017; Noffke & Somekh, 2009). Also, the purpose of action research is different from traditional research. Whereas action researchers are educators who seek to improve classroom practice, traditional researchers focus on publication and progression within their fields of study (Dana & Yendol-Hoppey, 2014; Frey, 2018). In action research, educators are insiders and practitioners in the process who are working with students in their own classrooms (Dana & Yendol-Hoppey, 2014; Mertler, 2017; Noffke & Somekh, 2009). Traditional researchers are objective outsiders and professional researchers who experiment and study educational practice in others' classrooms (Dana & Yendol-Hoppey, 2014; Frey, 2018; Mertler, 2017). Although it is different from traditional research, action research has many benefits.

Action research has a variety of characteristics and benefits for educators and educational practice. Characteristics of action research include the following: (1) teacher-researchers who are active participants in the research, (2) ongoing practice and study,

and (3) a focus on studying and improving personal educational practice (Dana & Yendol-Hoppey, 2014; Kemmis, McTaggart, & Nixon, 2014; Mertler, 2017; Noffke & Somekh, 2009). The benefits of action research include the inclusion of teachers' voices and perspectives in educational research; additionally, teachers are more likely to implement change based on the results since they participated in generating the resulting information from the research (Dana & Yendol-Hoppey, 2014; Kemmis, McTaggart, & Nixon, 2014; Mertler, 2017; Noffke & Somekh, 2009). Also, action research is more practicable than traditional research; it yields immediate, relevant results for the teacher-researchers who can then enact changes based on the information (Kemmis, McTaggart, & Nixon, 2014; Mertler, 2017; Noffke & Somekh, 2009). In this action research, being able to implement self-monitoring and technological tools and observe the results will be beneficial to the students and my educational practice at large. By conducting the study in my Theater classroom, I sought to improve educational practice and inform the my practice in years to come, and hopefully, inspire further study within the classroom.

Data collection for this action research involved a mixed methods approach. Mixed methods research involves collecting qualitative and quantitative data to provide the researcher a more complete understanding regarding the issue (Creamer, 2018; Creswell, 2014; DeCuir-Gunby & Schutz, 2017; Mertler, 2017). Additionally, the mixed methods approach is commonly associated with the pragmatism paradigm, which is the paradigm that is most appropriate for my action research (Biesenthal, 2014; Creswell, 2014). Specifically, a convergent mixed methods design was used for this action research (Creswell, 2014; DeCuir-Gunby & Schutz, 2017; Mertler, 2017). This method was chosen because I collected quantitative and qualitative data simultaneously throughout

the intervention, analyzed them separately, and then, interpreted the data by mixing the quantitative and qualitative data (Creswell, 2014; DeCuir-Gunby & Schutz, 2017). The mixed methods research design yielded data to inform the research and conclusions, which will help to improve my future instructional practice.

Setting and Participants

The action research was conducted in the Acting class at York Comprehensive High School (YCHS). Since August 2012, I have been the sole instructor of YCHS Theatre courses. The focus of this action research is the Acting class, which is the second level of Theatre courses offered at YCHS. In the Acting class, students learned the theories and techniques of Acting and applied them to personal performances to develop Acting skills. SC Theatre standards were the focus of instruction.

The research specifically took place in a classroom at York Comprehensive High School. The classroom was located on the English hallway. The classroom had the teacher's desk at the front left of the room, a Promethean board at front center, and a table near the door, which was located at the front right of the room. The walls had rules and consequences posters and student work on them. Students desks were in rows spaced six feet apart. All desks faced the Promethean board.

Due to the COVID-19 pandemic in the world, participants were subject to certain conditions in the classroom beyond traditional, socially distanced seating. Participants wore a mask at all times in the classroom, and they sanitized their hands upon entering the classroom. Participants were not encouraged to engage with each other through discussion or proximity at any time during the semester. Participants may have been at higher risk for health, financial, and mental issues this semester. This was also a

temporary classroom change due to the COVID-19 impact; therefore, the setting was unusual for the teacher and participants.

Due to the COVID-19 pandemic, participants attended school in a hybrid schedule. Each class was split in half based on last name. I saw each part of the class face-to-face (F2F) two days of the week; participants engaged remotely (R) for the other three days of the week. On Mondays and Tuesdays, I worked F2F with the six participants in Cohort A. On Thursdays and Fridays, I worked F2F with the four participants in Cohort B. For the three remote days, participants were provided with the tasks they needed to engage in the intervention remotely.

Participants in Acting already completed the course *Theatre I – Survey* at YCHS, which is the general introductory course for Theatre. Exceptions to this included participants who had enough experience with the afterschool program to exempt Theatre I or took Theatre I at another school. However, as the Spring 2019 semester was abbreviated due to the COVID-19 pandemic, participants had less experience with basic acting training than previous Acting students at the beginning of the course.

The ten students taking the Acting class were the primary subjects in the study. These ten participants were selected as they were the only students enrolled in the Fall 2020 Acting class. Out of the ten participants, five were sophomores, four were juniors, and one was a senior. The ages of participants ranged from 15 to 19 years old. The participants were four white females, three white males, two black males, and one white transgendered male student. As students were required to pass Theatre I: Survey with a C or higher to participate in the Acting class, all participants had passed Theatre I: Survey with a 70 or higher. The demographic data is presented in Table 3.1.

Table 3.1 *Participant Demographics*

Student	*Age*	*Grade*	*Race*	*Gender*	*Final Grade in Theatre I Survey*
Larry	16	10	W	M	84
David	17	11	B	M	76
Alice	15	10	W	F	94
Alley	16	11	W	F	93
Carrie	16	10	W	F	85
Peter	15	10	W	M	85
Steve	16	11	W	TM	91
Sawyer	19	12	B	M	96
Jim	16	11	W	M	82
Kelly	15	10	W	F	76

Note. Participants are identified using pseudonyms.

The students' participation in the study was voluntary. There was no penalty for any who decided not to participate. I sent home a parent permission form to document consent from parents and assent from students. All students chose to participate in the study. All students and their parents submitted the signed consent form.

Action/Intervention

Prior to the implementation of the intervention, I received approval from the International Review Board (IRB) (see Appendix A) and the school district (see Appendix B). In this study, I guided students through a process through which they engaged in self-regulated learning interventions to determine their impact on students' acting skills and self-regulated learning skills. The intervention was developed based on aspects of Zimmerman's (2000) model of self-regulated learning process. Elements of

self-regulated learning from each of the three phases, forethought, performance/volition, and self-reflection (Zimmerman, 2000), were integrated into the intervention.
The process included the following phases: orientation, pre-assessment, intervention, and post-assessment. The intervention phase began after an orientation. The self-regulated learning intervention lasted four weeks between the pre-assessment and post-assessment phases.

Intervention Procedures

Prior to the intervention, participants engaged in a unit where they developed their acting knowledge and skills in physicality, vocal performance and character analysis. The instructional content for the unit was developed based on the South Carolina state standards for acting (SC Dept. of Education, 2017) and Stanislavski's acting theory (Moore, 1984; Stanislavski, 1936). Participants also engaged in tutorials for and practice with video annotation, goal setting, and self-reflection prior to the intervention.

During the intervention, participants independently developed their acting skills further, specifically, physicality, vocal performance, and character analysis, as they prepared a monologue for the performance. As participants prepared their monologues, they completed self-regulated learning intervention tasks to facilitate their learning. I developed these tasks based on the three phases of Zimmerman's (2000) model of self-regulated learning: forethought, performance/volition, and self-reflection.

To integrate strategies from the forethought phase, the first task participants were to complete each week was the weekly goals form (see Appendix C). Goal setting is a component of task analysis in the forethought phase of Zimmerman's (2000) model of self-regulated learning. On the weekly goals form, participants engaged in goal setting as

they set one to two goals to focus their acting performance for the week. Additionally, participants articulated their task interest and value by discussing why they had chosen the goal. Task interest/value is a component of self-motivation beliefs in the forethought phase (Zimmerman, 2000). Having participants consider why the goal was important facilitated participants' self-motivational beliefs. Finally, participants were to explain their plan of action to meet the goal during rehearsals, engaging them in strategic planning. Strategic planning is another component of task analysis within the forethought phase (Zimmerman, 2000). The weekly goals form integrated aspects of the forethought phase of Zimmerman's (2000) model of self-regulated learning as part of the self-regulated learning interventions. After completing the weekly goals form, participants were instructed to conduct the necessary script analysis and/or research to meet their goal. Then, participants were to complete rehearsals of their monologues guided by the goal(s) they set and informed by the analysis and research.

As part of the performance/volition phase, self-regulated learners engage in self-control strategies to control their learning outcomes (Zimmerman, 2000). Two components of self-control are self-instruction and task strategies (Zimmerman, 2000). Participants engaged in task strategies and self-instruction as they determined how to prepare for their goals and rehearsed their monologues. Once participants felt they had made progress on their goals, they were to film a rehearsal, upload it to YouTube, and annotate it using VideoAnt. Participants were provided example prompts to guide their annotations. Video annotations were incorporated to facilitate metacognitive monitoring of acting performance, which is a component of self-observation from the performance/volition phase of self-regulated learning (Zimmerman, 2000). Participants

watched their rehearsal in VideoAnt to observe their performance from a third-person perspective.

Video annotations were also incorporated as part of the self-regulated learning interventions to facilitate self-evaluation, which is a component of the self-reflection phase of Zimmerman's (2000) model of self-regulated learning. As participants watched their rehearsals, they evaluated whether or not they had met the goal for their acting performance. Participants also identified areas of the acting performance they felt had been successful or needed improvement. Video annotations enabled participants to make time-stamped notes on their performance within the rehearsal video. Components from the performance/volition and self-reflection phases of Zimmerman's (2000) model of self-regulated learning were incorporated into the self-regulated learning interventions through use of video annotations.

The final self-regulated intervention task participants completed each week was a progress report (See Appendix D), which was developed to engage participants in the self-reflection phase of self-regulated learning. The progress report was designed based on components from the self-reflection phase of Zimmerman's (2000) model of self-regulated learning. In the progress report, participants first re-stated the goal(s) they set that week to focus their reflection. Then, participants discussed the actions they took to meet the goal(s) to engage the participants in reflection on their process. Finally, participants engaged in self-evaluation as they reflected on their progress and made a judgment as to whether or not they still needed to work towards meeting the goal(s). Participants indicated whether they were satisfied with their progress in this part of the progress report. These strategies were incorporated into the progress reports to facilitate

aspects of the self-reflection phase, such as self-judgment, self-evaluation, and self-reaction (Zimmerman, 2000). The procedures and timeline for the intervention are detailed in Table 3.2.

During each week of the intervention, participants were provided with a recommended schedule for the self-regulated learning tasks that week. On Remote Day 1, participants were expected to set their weekly goals and support those goals by conducting script analysis and research. On Remote Day 2, participants were instructed to rehearse using their weekly goals to focus the rehearsal. Specifically, participants were advised to focus on physicality development during these rehearsals.

This decision was made as participants would be able to perform physicality without having a mask on while they worked remotely. This enabled participants to view their facial expressions, in addition to their gestures, postures, etc. Participants were also to record a rehearsal video and upload it to YouTube. On Remote Day 3, using *VideoAnt*, participants were to evaluate their rehearsal from Remote Day 2 as they annotated their rehearsal video. Specifically, participants were to self-evaluate the current progress of the physicality in their acting performance and judge which parts of their physicality still need development, and which are already developed well. Participants were also advised to complete a progress report after the video annotations were completed.

Table 3.2 *Intervention procedures & timeline for participants*

Weekday	Intervention Timeline (Repeats during weeks 2-5)
Day 1: Remote	• Set weekly goals • Complete character development necessary to meet those goals • Complete any necessary research
Day 2: Remote	• Rehearse • Complete physicality rehearsal video • Upload physicality video to YouTube
Day 3: Remote	• Annotate physicality rehearsal video on VideoAnt • Complete progress report
Day 4: Face-to-Face	• Rehearse • Complete vocal rehearsal video • Upload vocal rehearsal video to YouTube
Day 5: Face-to-Face	• Annotate vocal rehearsal video on *VideoAnt* • Complete progress report

Note. This was the recommended timeline for participants to complete the self-regulated learning intervention each week.

During F2F Days, Days 4 & 5, participants repeated the process of Days 2 & 3. However, in these rehearsals and evaluations, participants were to focus on the vocal aspects of their performance. Participants were again instructed to rehearse using their weekly goals to focus the rehearsal. Specifically, participants were advised to focus on vocal development during these rehearsals. This decision was made as participants could still perform many vocal techniques, despite wearing a mask in the classroom. Participants were also to record a rehearsal video and upload it to YouTube on Day 4. On Day 5, participants repeated the self-reflection process using *VideoAnt* and a second progress report, which were to be focused on the vocal expression of their performance.

Data Collection

In this action research, a convergent parallel mixed methods study (Creswell, 2014; Creswell & Plano-Clark, 2011) was conducted. Therefore, quantitative and qualitative data was collected and analyzed simultaneously (Creswell, 2014; Creswell & Plano-Clark, 2011). For quantitative data, the ITS-AR was used to assess participants' acting skills before and after the intervention. A modified version of the MSLQ (Pintrich et al., 1991), the MSLQ-T, was used to evaluate participants' self-regulated learning skills before and after the intervention.

For qualitative data, semi-structured individual interviews with participants (Creswell, 2014; Mertler, 2017) were used to conduct inquiry of student perceptions regarding the use of self-regulated learning interventions in the Acting classroom. Additionally, field notes (Creswell, 2014; Mertler, 2017) were used to provide information regarding participants' behaviors in class, attendance, and other extenuating circumstances that may impact data collection. In Table 3.3, the alignment of the research questions to the data sources is presented.

Instruments

The instruments used in the action research are detailed in the following sections: MSLQ-T, ITS-AR, SRI Rubric, Student Interviews, and Field Notes.

MSLQ - T

Participants completed a modified Motivated Strategies for Learning Questionnaire (MSLQ) so I could determine the current status of participants' self-regulated learning skills at the beginning and end of the study (Pintrich et. al., 1991). I modified the MSLQ (Pintrich et al., 1991) to suit the verbiage of acting skills, course

standards, and the class environment. To prevent confusion, the modified MSLQ was referred to as the MSLQ-T. The T refers to Theatre, as the setting the modified MSLQ was used in was a Theatre classroom.

Table 3.3 *Research question alignment to data sources*

Research Questions	Quantitative Data	Qualitative Data
How and to what extent does integrating self-regulated learning interventions in the Acting classroom impact students' acting skills?	International Thespian Society – Acting Rubric (Educational Theatre Association, 2019) Self-Regulated Learning Interventions Rubric	Student Interviews Field Notes
How and to what extent does integrating self-regulated learning interventions in the Acting classroom impact students' self-regulated learning?	Motivational Scales Learning Questionnaire - Theatre (Pintrich et. al, 1991) Self-Regulated Learning Interventions Rubric	Student Interviews Field Notes
What are the perceptions of high school students regarding integration of self-regulated learning interventions in the Acting class?		Student Interviews

Modifications were made to the verbiage of the MSLQ to suit the course content. For example, this question from the MSLQ "I rarely find time to review my notes or readings before an exam" (Pintrich et. al., 1991, pg. 48) became "I rarely find time to

rehearse before a performance" in the MSLQ-T. See Appendix E for a detailed list of modifications made to the MSLQ to create the MSLQ-T. Additionally, only the Learning Strategies scales were used in the modified MSLQ (Pintrich et. al, 1991). The MSLQ-T was adapted primarily because of its ability to evaluate participants' skills in goal setting with performance outcomes as the focus (Pintrich et. al., 1991).

Pintrich et al. (1991) established the reliability of the MSLQ by calculating Cronbach's alpha to demonstrate the internal consistency of each subscale (Trochim, 2020). The alpha scores were reported as follows: Rehearsal (a = .69), Elaboration (a = .76), Organization (a = .64), Critical Thinking (a = .80), Metacognitive Self-Regulation (a = .79), Time and Study Environment (a = .76), Effort Regulation (a = .69), Peer Learning (a = .76), and Help Seeking (a = .52) (Pintrich et. al, 1991). Pintrich et al. (1991) also reported factor validity for the MSLQ, as determined through confirmatory analysis.

The MSLQ-T was reviewed by an English teacher with a background in Theatre to determine content validity regarding the changes to verbiage (Trochim, 2020). The information provided from the MSLQ-T provided a baseline of participants' self-regulated learning skills before the intervention. The MSLQ-T was administered again after the intervention, which allowed me to compare the data and determine the impact of the intervention on participants' self-regulated learning skills.

International Thespian Society – Acting Rubric (ITS-AR)

The ITS-AR (see Appendix F) was used to assess participants' acting skills in their performance of a monologue during their pre- and post-assessment. Participants received a copy of the rubric. The ITS-AR was published by the International Thespian Society organization (Educational Theatre Association, 2019). The ITS-AR has been

aligned to the National Core Theatre Standards (Educational Theatre Association, 2019; National Coalition for Core Arts Standards -Theatre, 2014). The ITS-AR is used to adjudicate the individual acting performances at regional and national acting festivals (Educational Theatre Association, 2019). The ITS-AR was modified for the intervention as participants were not required to complete the Acting Transitions portion of the rubric, which scores the actor's introduction to the judges when used at festivals (Educational Theatre Association, 2019). Therefore, the Acting Transitions portion of the rubric was omitted from the rubric used in this study. No other changes were made to the rubric.

This rubric was chosen as it is a published rubric from an internationally established Theatre organization, the International Thespian Society. The ITS-AR was developed and published for use in evaluating Acting performance for the International Thespian Excellence Awards. The ITS-AR (Educational Theatre Association, 2019) has established content validity, as information is provided regarding the alignment of the rubric to the National Core Arts Standards (2014). Though I did not find research that utilized this measurement previously, the other two Theatre expert raters agreed the rubric assessed the major elements of Acting performance.

The ITS-AR assesses acting performance in four domains: characterization, voice, movement/staging, and execution. Performers can receive one of four ranks in each domain: 4: Superior, 3: Excellent, 2: Good, and 1: Fair. The maximum score for each performer is 16. The rubric was used for all participants for the pre-assessment monologue to determine a baseline of their acting skills prior to the interventions. The same rubric was used again for the same monologue during post-assessment to determine if there was any impact to participants' acting skills after the intervention. The rubric

solely measured the following aspects of acting: Characterization, Voice, Movement/Staging, and Execution. No other course content was addressed on the rubric.

Reliability was addressed by determining inter-rater reliability of the rubric. As the rubric requires participants to be observed and assessed as they present their monologues, it is important that the rubric is consistent in measuring participants' acting skills. According to Trochim (2020), inter-rater reliability can be estimated by figuring the percent of common responses between the raters. Two theatre experts who are also high school teachers scored the pre and post-assessment, in addition to myself. To determine inter-rater reliability, I compared the scores and addressed discrepancies with the other two raters. A common score was generally agreed upon by taking the average of the scores in cases where the scores were different.

SRI Rubric

Participants were instructed to complete a series of self-regulated learning tasks each week of the intervention. Participants were to submit these to me during the face-to-face meetings. An agenda was provided for participants each week outlining the tasks due for each day of the intervention. The agenda included a copy of the Self-Regulated Learning Interventions Rubric (SRI Rubric) each week to remind participants of expectations for quality responses. Participants' submissions for these instructional activities were stored by me in an ongoing portfolio.

With the assistance of my dissertation advisor who specializes in self-regulated learning, I developed the SRI Rubric (See Appendix G) based on Zimmerman's (2000) model of self-regulated learning theory framework. The SRI Rubric was used explicitly to assess the quality of the self-regulated learning submissions. The self-regulated

learning intervention submissions included overarching goals (n=1), weekly goals (n = 4), video annotations (n = 8), and progress reports (n = 8). Each self-regulated learning intervention submission was ranked on a scale of 1 (low) to 3 (high).

A score of three on a weekly goals or progress report form indicates that the submission was thoroughly detailed, self-reflective, and knowledgeable regarding acting content. The three variables, detailed, self-reflective, and knowledgeable, each reflect a core concept from Zimmerman's (2000) model of self-regulated learning. Requiring the responses be detailed required participants to engage in a process of self-instruction and visualizing their process (Zimmerman, 2000). Self-reflective responses engaged participants in the self-reflective phase and evoked self-judgment and self-reactions (Zimmerman, 2000). Finally, by requiring responses that are knowledgeable about the acting content, participants had to gather resources and strategically plan their responses (Zimmerman, 2000). The video annotation rubric verbiage was adjusted slightly to suit the context of the task. The SRI Rubric results were used to collect supportive data to provide context to the results of the ITS-AR, MSLQ-T, and Student Interviews.

Student Interviews

Whiting (2008) stated that semi-structured interviews can be used to obtain detailed information from a respondent. Semi-structured interviews were conducted using a protocol (see Appendix H) to answer research questions about student perceptions of the self-regulated learning interventions. Semi-structured interviews were chosen over structured interviews to enable me to ask follow-up questions as the situation required (Creswell, 2014; Mertler; 2017). Additionally, semi-structured interviews were chosen over open-ended interviews to ensure that the interview provided information regarding

participants' perceptions of the self-regulated learning intervention integration in the Acting classroom (Creswell, 2014; Mertler, 2017).

Once participants completed the surveys at the end of the data collection period, I selected 5 participants to interview. These participants were selected using purposive sampling (Creswell, 2014), specifically the maximum variation strategy (Suri, 2011), to collect a wide range of perspectives. The two factors used to determine participant selection included the participants' level of participation in the intervention, as determined by submission of self-regulated learning intervention tasks, and quality of submissions, as determined by scoring the tasks using the SRI Rubric. The five participants chosen to interview ranged from low to high on participation and low to middle-high on quality. Demographic information is provided in the Findings section.

The interview questions were designed to primarily inform the research question regarding student perceptions of the self-regulated learning intervention integration in the classroom. For example, one interview question was "What are your overall perceptions regarding the VideoAnt technology?" This question was designed to gain student perceptions of the inclusion of video annotation technology, which was part of the self-regulated learning intervention participants used to self-monitor and self-reflect. However, the responses to questions also provided information regarding the impact of the self-regulated interventions on the participants' acting skills and self-regulated learning skills as well. For example, one interview question asks, "How did the goal setting forms impact your ability to self-regulate your learning?" which was designed to determine the participants' perceptions of the impact of the goal setting intervention on

their ability to self-regulate their learning. Participants were provided the meaning of the terms VideoAnt, goal setting, and self-regulate during the orientation of the intervention.

Field Notes

During the intervention, the teacher-research recorded details regarding student engagement, attendance, and other circumstances that may impact their progress in the intervention (Mulhall, 2003; Given, 2008). For example, during F2F days, participants' behaviors were observed during the portion of time allowed for the intervention completion. These notes provided information regarding the progress of participants in the intervention and the level of focus given to the intervention on F2F days. Additionally, I recorded the absences of participants on F2F days and self-reported challenges that participants were facing outside of school to contextualize the data. For example, one participant shared that she was having trouble at home and was at risk of being kicked out. The information recorded in these notes provided relevant context regarding external variables that may have impacted participants' engagement in the intervention. These field notes were used to provide context for the discussion of the findings.

Data Analysis

After data collection, the quantitative data was analyzed for descriptive and inferential statistics. The qualitative data was analyzed through a coding process to derive themes. Reference Table 3.4 for the data analysis alignment table.

Table 3.4 *Data analysis alignment table*

Research Questions	Data Sources	Data Analysis Methods
How and to what extent does integrating self-regulated learning interventions in the Acting classroom impact students' acting skills?	International Thespian Society – Acting Rubric	Descriptive Statistics Wilcoxon Rank Sum Test
	Self-Regulated Learning Interventions Rubric	Descriptive Statistics
	Student Interviews Field Notes	Inductive Analysis
How and to what extent does integrating self-regulated learning interventions in the Acting classroom impact students' self-regulated learning?	Motivated Scales for Learning Questionnaire – Theatre	Descriptive Statistics: Wilcoxon Signed Rank Test
	Self-Regulated Learning Interventions Rubric	Descriptive Statistics
	Student Interviews Field Notes	Inductive Analysis
What are the perceptions of high school students regarding integration of self-regulated learning interventions in the Acting class?	Student Interviews	Inductive Analysis

Quantitative Analysis

To analyze results of the ITS-AR (Educational Theatre Association, 2019) and MSLQ-T (Pintrich et. al, 1991), descriptive and inferential statistics were analyzed. According to Creswell (2014), descriptive statistics include reporting the means, standard deviations, and ranges of the numerical data. For the ITS-AR (Educational Theatre

Association, 2019) and MSLQ-T (Pintrich et al, 1991), a descriptive statistics analysis was completed to determine the mean, which is the average of the scores, and standard deviation, the average variability away from the mean of participant responses to each construct (Frey, 2018, Trochim, 2020). The mean and standard deviation of participants' scores were calculated from the pre-assessment and the post-assessment to obtain the central tendency and variability of the results. These descriptive statistics provided an understanding of participants' perceptions regarding the integration of self-regulated learning interventions in the Acting classroom.

In addition to determining the descriptive statistics for the ITS-AR, inferential statistics were determined using the Wilcoxon Rank Sum test, also known as the Mann-Whitney U test, was conducted as the data lacked a normal distribution (Siegel, 1956; Sijtsma & Emons, 2010). The purpose of the Wilcoxon Rank-Sum test is to determine the likelihood of two independent samples coming from the same population rather than two different populations (Siegel, 1956; Sijtsma & Emons, 2010). There were ten participants who completed the pre-assessment for the ITS-AR. Only seven participants submitted a post-assessment performance. As these two data sets were unsymmetrical, the Wilcoxon Rank-Sum test was an appropriate measure for the inferential statistics.

To analyze the MSLQ-T for inferential statistics, the Wilcoxon Signed-Rank test was performed. The Wilcoxon Signed-Rank test is a non-parametric statistical test which provides ranks to pairs of data, attributing more weight to pairs which demonstrated larger differences between administrations (Siegel, 1956). To conduct the Wilcoxon Signed-Rank test, the data must be matched (Siegel, 1956). Therefore, as one participant

did not complete the post-assessment of the MSLQ-T, their pre-assessment score was dropped before the data was analyzed.

To determine if the results of the Wilcoxon Rank-Sum and Wilcoxon Signed-Rank tests were statistically significant, the probability that the results happened by chance was calculated (*p*) (Creswell, 2014; Frey, 2018). An alpha level of .05 was utilized (Creswell, 2014; Frey, 2018). The results provided information about the results of the ITS-AR demonstrating a significant difference between the pre- and post-assessments of the ITS-AR.

Qualitative Data Analysis

After student interviews were completed and transcribed, inductive analysis was conducted to analyze the data. Inductive analysis is the process through which data is reduced, identified, and organized into categories and themes (Creswell, 2014; Mertler, 2017; Saldana, 2015). I reviewed the data and used a coding process to organize data into categories, identify patterns, and determine emerging themes.

Coding refers to assigning words or phrases to written or visual data to represent attributes of the data (Creswell, 2014; Saldana, 2015). The coding process enables the researcher to categorize data into groups based on similarities and differences (Creswell, 2014; Mertler, 2017; Saldana, 2015). This process was conducted using Delve software. Coding occurred over two cycles.

In the first cycle of coding, initial coding and descriptive coding were sequentially employed (Saldana, 2015). The coding involved breaking down the raw data into parts to analyze them (Saldana, 2015). During the initial coding process, I studied the transcripts of the student interviews and assigned summative codes to chunks of data (Saldana,

2015). After the initial coding phase, descriptive coding was used to assign topics to data (Saldana, 2015). Initial and descriptive coding was repeated three times to refine and clarify codes (Saldana, 2015). Before pattern coding, I adjusted issues within the initial coding to clarify what the codes referred to.

In the second cycle of coding, pattern coding was used to identify characteristics, such as similarities, differences, and causation, among the first cycle codes (Saldana, 2015). Two rounds of pattern coding were conducted. In the first round of pattern coding, the codes were analyzed to identify the patterns among the codes (Saldana, 2015). In the second round of pattern coding, the patterns derived in the first round were organized into categories that were analyzed to identify and interpret the overarching themes (Creswell, 2014; Saldana, 2015). These themes informed the research questions as part of the findings (Creswell, 2014; Saldana, 2015).

Procedures

Before the intervention began in Week 2 of the study, participants engaged in an orientation process. Additionally, in Week 1 of the study, participants took the MSLQ-T and performed their monologue for pre-assessment. The pre- assessment of the monologue performances was scored by the theatre expert raters and myself using the ITS-AR. Participants also set overarching goals for their monologue performance for the upcoming post-assessment. After the intervention ended in Week 5, participants took the MSLQ-T and performed their monologues for post-assessment. The post- assessment monologues were also scored by the theatre expert raters and myself using the ITS-AR. The five student interview participants, who were selected using a maximum variation strategy (Suri, 2011), also engaged in student interviews. See procedures in Table 3.5.

Table 3.5 *Procedures & timeline for Phases 1, 2, 3 & 4*

Phase	Timeline	Researcher Activities	Participant Activities
Phase 1 Orientation	1 Week	• Provided overview of intervention • Provided consent forms • Answered questions from participants & parents • Provided instruction & modeling for *VideoAnt* & self-regulated learning interventions • Assigned Monologues	• Returned consent forms • Asked questions/raised concerns about intervention • Practiced with *VideoAnt* & self-regulated learning interventions • Began memorizing monologues
Phase 2 - Pre-Assessment of Monologue Performances and MSLQ-T	1 Week	• Administered MSLQ-T • Provided information regarding Acting goals and rubric • Provided monologue video requirements • Evaluated pre-assessment videos using the ITS-AR	• Completed MSLQ-T • Submitted overarching goals • Memorized lines • Prepared character • Performed pre-assessment monologue • Submitted video of monologue on Canvas
Phase 3 - Intervention	4 Weeks	• Observe rehearsals and video annotation work • Take notes on student rehearsals and other behaviors • Review and score self-regulated learning intervention work	• Set weekly goals • Complete character work • Rehearse • Film rehearsals • Upload rehearsal videos • Video annotate rehearsal videos

			• Complete self-regulated learning intervention work
Phase 4 - Post-Assessment of Monologue Performances and MSLQ-T	1 Week	• Administered MSLQ-T • Evaluated post-assessment of Acting performance using the ITS-AR • Conducted Student Interviews	• Finished rehearsals • Filmed post-assessment monologue video • Submitted video • Completed MSLQ-T • Selected participants participated in interviews

Phase 1: Orientation

At the beginning of orientation, participants received an overview of the intervention. Additionally, consent forms were provided for parents to sign and return, which included a signature area for participants to indicate assent to participate. Of the ten participants in the Acting class, ten indicated assent to participate. One of these participants was over 18 years old and did not require parental consent. Of the remaining nine participants, nine returned signed consent forms. Therefore, all ten participants in the Acting class participated in the intervention. I met with parents on a Zoom meeting to explain the intervention and the process entailed.

Participants also received instruction, modeling, and practice with use of *VideoAnt* during this week to prepare them to annotate the video recordings of their rehearsals before the intervention began. Additionally, participants received instruction, modeling, and practice with the self-regulated learning interventions during orientation. These practice exercises were available as a reference to participants throughout the

intervention. Participants were also assigned their monologues during Orientation week to begin memorizing for the pre-assessment.

Phase 2: Pre-Assessment of Monologue Performances and MSLQ-T

During this week, the intervention only occurred on the days participants were F2F. On day one, participants completed the pre- assessment of the MSLQ-T and the overarching goals form (see Appendix I). On day two, participants performed their monologues for the pre- assessment. Cohort B participants were working remotely Monday through Thursday. They were instructed during orientation week to rehearse their monologue for pre-assessment. Cohort A worked remotely Wednesday through Friday. As they had completed their pre-assessments on Monday and Tuesday, Cohort A began developing their weekly goals and tasks for Week 2 remotely.

Phase 3: Intervention

On day 1 (R), participants were to set their weekly goals and completed character development and research to support these goals. Setting the weekly goal consisted of the student choosing one to two aspect(s) of their acting they need to change within their monologue performance and discussing how he/she/they intend(s) to change it. On days 2 (R) and 4 (F2F), participants were to rehearse using the weekly goals to focus the rehearsal. Participants recorded their first rehearsal video and uploaded it to YouTube. On days 3 (R) and 5 (F2F), using VideoAnt, participants were to evaluate their performances using their weekly goal to focus the evaluation. Participants then completed a progress report. In the progress reports, participants discussed to what extent they had met their weekly goals in the rehearsal. Additionally, participants discussed how they

would proceed in order to further improve or freeze the changes in their performance in future rehearsals.

Phase 4: Post-Assessment of Monologue Performances and MSLQ-T; Student Interviews

During week 6, participants submitted the post-assessment of the MSLQ-T through Microsoft Forms and their post-assessment performance videos virtually. The participants selected using the maximum variation strategy (Suri, 2011) also engaged in the student interviews through Microsoft Teams. These tasks occurred virtually as the school had unexpectedly pivoted to the remote model during Week 6.

Rigor and Trustworthiness

In the following section, methods undertaken to support the rigor and trustworthiness of the qualitative data are discussed.

Rich, Thick Descriptions

By providing thorough descriptions of the setting or delving into the varied aspects on a theme, it made the results more realistic and transferable (Amankwaa, 2016; Creswell, 2014). Therefore, detailed descriptions were provided in the narrative of the setting and participants and in the discussion of student interviews. For the setting, I described the Acting classroom setting for the Fall 2021 semester. I explained the scheduling and procedural changes that affected the environment due to COVID-19. For the participants, I discussed demographic details regarding race, age, and gender. Data regarding participants' grades from Theatre I were also provided. When discussing the findings of the student interviews, I provided detailed information and quotes from the participants.

Prolonged Time

Prolonged time meant the researcher spent extended time in the research setting, which gave the researcher a thorough understanding of the specifics of the study (Creswell, 2014; Lincoln & Guba, 1985). As the action research was conducted for a period of six weeks, I engaged in the intervention over a prolonged period of time.

Triangulation

Data triangulation is a procedure in which multiple sources of data were used to support and validate the determined themes (Amankwaa, 2016; Carter et Al., 2014; Creswell, 2014; Shenton, 2004). I used multiple sources of data, including the MSLQ-T, ITS-AR, and student interviews, to collect data. Additionally, I contextualized the data collected with these measures using the SRI rubric and field notes. The multiple measures provided varied data to support the themes that emerged.

Member Checking

Member checking refers to the process of having participants review raw data, analyses, and reports to confirm or contradict the reporting of the data (Creswell, 2014; Mertler, 2017). Member checking is considered important for establishing validity (Amankwaa, 2016; Lincoln & Guba, 1985). After the interviews, participants were asked to review the analyses and reports derived from the data. Each of the participants provided verbal affirmation that the analyses and findings reflected their views accurately.

Peer Debriefing

Peer debriefing involved having another person ask questions regarding the study to provide another perspective (Creswell, 2014; Lincoln & Guba, 1985). Peer debriefing

establishes credibility of the study (Amankwaa, 2016; Lincoln & Guba, 1985). I conducted multiple rounds of peer debriefing with my dissertation advisor and he had provided additional perspectives regarding the study throughout the process. Examples of peer debriefing included the guidance provided during the review and development of the SRI rubric and the guided reflection throughout the coding process. The additional perspective helped to refine, analyze and validate the findings of the study.

Plan for Sharing & Communicating Findings

The findings of the action research will be communicated to several groups of stakeholders, such as the participants, administrators, and the regional arts teachers. After the action research is completed, I intend to host a reflection session (Creswell, 2014) with the Theatre students and parents and guardians who participated through a Zoom meeting. I will put together a presentation to summarize the findings and how the information will be used in the future. To protect participants' identities, I will use pseudonyms and/or labels, such as Student A, to anonymize findings. After the presentations, Theatre students and their families will be invited to engage in a discussion regarding their thoughts and feelings regarding the action research process, the findings, and recommendations for other areas of study. I also intend to present the same presentation to the local administration, school, and district level at a separate time and place. I would like to conduct this presentation in the media center of York Comprehensive High School at the end of the school year. I would also like to share the presentation and instruction on using the methods in the action research in arts classrooms at the annual Olde English Consortium Arts Conference that York School District 1 arts teachers participate in each year. I will need to inform our district contact

of my intention to present the year before in order to follow through with this presentation. Finally, I would like to present the information at Theatre Education conferences and in Theatre Education journals.

CHAPTER 4

FINDINGS

The purpose of this action research was to determine the impact of self-regulated learning interventions on the acting and self-regulated learning skills of high school acting students. Another purpose was to determine students' perceptions on the use of the self-regulated learning interventions in the Acting classroom. Students in the acting program have struggled in the past with developing their acting skills for various reasons. The study provided an opportunity for me to address this deficit in student acting skills. By implementing self-regulated learning interventions into the Acting classroom, I sought to engage students in a recursive, self-regulation process to help them set goals for improving performance, make plans to meet goals, reflect on progress through video annotation of rehearsals, identify areas of strength and weakness in rehearsals, and implement this information to inform future rehearsals/performances.

The theoretical framework of this study was based on components of Zimmerman's (2000) model of self-regulated learning model. Integrating self-regulated learning theory into the acting classroom was the process through which I was able gather data to inform the following research questions: 1) How and to what extent does integrating self-regulated learning interventions in the Acting classroom impact students' acting skills? 2) How and to what extent does integrating self-regulated learning interventions in the Acting classroom impact students' self-regulated learning? 3) What

are the perceptions of high school students regarding integration of self-regulated learning interventions in the Acting class?

In Chapter 4, the findings of the study will be presented in the following format. In the first section, I will present quantitative data analysis and findings. In the second section, I will present the qualitative data analysis, findings, and interpretations. In the third section, I will present a description of the qualitative data. In the fourth section, I will discuss the themes and interpretations.

Quantitative Data Analysis and Findings

The Impact of Self-Regulated Learning Interventions on Students' Acting Skills

The International Thespian Society – Acting Rubric (ITS-AR) was used to score the pre- and post-assessment of participants' monologue performances. The ITS-AR assesses acting performance in four domains: characterization, voice, movement/staging, and execution. Performers can receive one of four ranks in each domain: 4: Superior, 3: Excellent, 2: Good, and 1: Fair. The maximum score for each performer is 16. There were 10 pre-assessment monologues and 7 post-assessment monologues scored, as three participants did not submit a post-assessment monologue.

In order to confirm reliability of the scores, two additional Acting experts scored the monologues as well. Each rater scored the pre- and post-assessments. Prior to conducting analysis of the data, I calculated the interrater reliability at 83%. After discussion with the other raters, a consensus was reached about the score for each participant. As the rubric was created and published by the International Thespian Society, construct validity was assured. The raters who scored the monologue performances also validated the participants' monologues as age and level appropriate.

Descriptive Statistics

The descriptive statistics of participants' grade for monologues were calculated to determine the mean and standard deviation (see Table 4.1). For the pre-assessment monologue performances, I analyzed the mean, the average of participants' scores on the ITS-AR (M = 4.95). On the ITS-AR, there are four categories: Characterization, Voice, Movement/Staging, and Execution (Educational Theatre Association, 2019). In each of these categories, participants received a rank of 1 – Fair, Aspiring to Standard, 2 – Good, Near Standard, 3 – Excellent, At Standard, and 4 – Superior, Above Standard (Educational Theatre Association, 2019). Therefore, a mean score of 4.95 indicates the class average was ranked as fair, or aspiring to standard, in the pre-assessment. Therefore, participants' scores demonstrated a need for development of participants' acting skills to meet standards. The standard deviation was also calculated to determine the average distance from the mean for pre-assessment scores (SD = 1.12). As participants' scores deviated from the mean by just over 1 point, the standard deviation of 1.12 indicates that the majority of participants' scores were likely in the fair range. It also indicates that the class was on a similar level of acting skill prior to the intervention.

Table 4.1 *Descriptive Statistics for ITS-AR Pre-and Post-Assessment*

Administration	*n*	*M*	*SD*
Pre-Assessment	10	4.95	1.12
Post-Assessment	7	7.57	1.99

The descriptive statistics of the ITS-AR scores for the post-assessments were analyzed. The mean of the post-assessment performances was 7.57 (M = 7.57), which indicates that the class's average rank on the post-assessment was in the good range, or

near standard. The standard deviation (*SD* = 1.99) indicated an average 1.99 point deviation from the mean. The standard deviation of the post-assessment indicates a larger difference of impact among participants' scores, which could indicate participants scored within a range of fair, aspiring to standard, to excellent, at standard. The class's average acting skill level after the intervention demonstrated a varied response to the intervention.

Inferential Statistics

To examine the impact of self-regulated learning interventions on participants' acting skills, a Wilcoxon Rank Sum test was conducted. This non-parametric measure was chosen as the data sets were not symmetrical due to three participants failing to complete the study (Sijtsma & Emons, 2010; Siegel, 1956). A Wilcoxon Rank Sum, or Mann-Whitney U, test is appropriate for comparing data when the data is from a small sample size and has a non-normal distribution (Siegel, 1956); therefore, the ITS-AR data met the assumptions for the test. When conducting the Wilcoxon Rank Sum test, the medians of participants' grade for the pre-assessment (*Median* = 4.5) and the post-assessment (*Median* = 8) were ranked (see Table 4.2). The Wilcoxon Rank Sum test result indicated that the increase between participants' pre- and post-assessment scores was statistically significant, $U = 9.5$, $z = -2.44$, $p = .015$ (See Table 4.2). As the results of the test were significant, there is indication that the self-regulated learning interventions may have impacted the participants' acting skills (Creswell, 2014; Trochim, 2020).

Table 4.2 *Wilcoxon Rank Sum for ITS-AR Pre- and Post-Assessment*

Assessment	*n*	*df*	Mean Rank	Sum of Ranks	*U*	z	p
Pre-Assessment	10	9	6.45	64.5	9.5	-2.44	.015
Post-Assessment	7	6	12.64	88.5			

The Impact of Self-Regulated Learning Interventions on Students' Self-Regulated Learning Skills

To assess participants' development of skills in self-regulated learning, the MSLQ-T was administered to compare participants' self-regulated learning skills in pre- and post-assessments. In total, the MSLQ – T included 45 statements. Participants ranked each statement on a continuous scale from 1 – Not at all like me to 7 – Very True of me. The total maximum score across the nine subscales are as follows: Rehearsal (21), Elaboration (35), Organization (28), Critical Thinking (21), Metacognitive Self-Regulation (77), Time & Study Environment (56), Effort Regulation (28), Peer Learning (21), and Help Seeking (28). The total maximum score on the MSLQ-T is 315.

Descriptive Statistics

The descriptive statistics were calculated using Microsoft Excel to determine the mean and standard deviation of each subscale, in addition to the overall MSLQ-T score, for the pre- and post-assessments (See Table 4.3). On the pre-assessment of the MSLQ-T, the mean score was 189.67 (M=189.67), which indicates the average class score on the MSLQ-T pre-assessment was 60% of the possible 315 points. The standard deviation (SD = 32.5) indicates an average deviation of 32.5 points away from the mean. For the MSLQ-T post-assessment, the mean score was 204.89 (M = 204.89), which indicates the

average class score on the MSLQ-T post-assessment was 65% of the possible 315 points. The standard deviation (*SD* = 39.52) indicates an average deviation of 39.52 points away from the mean. This data demonstrates a slight increase in participants' overall average score on the MSLQ-T between pre- and post-assessment. The average standard deviation between pre- and post-assessment slightly increased indicating a wider range of self-regulated skill development among participants after the intervention.

For the Rehearsal subscale, the pre-assessment mean (*M* = 5.85) and post-assessment mean (*M* = 5.85) remained unchanged, indicating no effect on the rehearsal strategies of participants. The standard deviation from the mean on the pre-assessment (*SD* = 0.8) slightly increased on the post-assessment (*SD* = 1.20).

For the Elaboration subscale, the pre-assessment mean (*M* = 3.82) increased in the post-assessment (*M* = 4.49), demonstrating a reported increase in elaboration skills. The standard deviation between pre- (*SD* = 1.05) and post-assessment (*SD* = .86) decreased.

On the Organization subscale, the pre-assessment mean (*M* = 3.58*)* increased in the post-assessment *(M* = 4.17), indicating an increase in organization skills after the intervention. The pre-assessment standard deviation (*SD* = 1.12) slightly decreased (*SD* = 1.08), indicating little diversity in responses.

In the Critical Thinking subscale, the pre-assessment mean (*M* = 4.63) increased in the post-assessment (*M* = 4.85). This demonstrates a reported increase in participants' critical thinking skills. Additionally, the standard deviation from the class mean decreased from pre-assessment (*SD* = 1.12) to post-assessment (*SD* =.80).

The Metacognitive Self-Regulation pre-assessment mean (*M* = 4.26); slightly increased in post-assessment (*M* = 4.58). This indicates there was little impact to

participants' metacognitive self-regulation skills. The standard deviation increased from pre-assessment (*SD* = .73) to post-assessment (*SD* = .92).

For the Time & Study Environment subscale, the pre-assessment mean increased slightly (*M* = 4.26); in post-assessment (*M* = 4.57). The increase demonstrates little impact to participants' time management and development of study environment. The pre-assessment standard deviation *(SD* = .94) increased in post-assessment (*SD* = 1.08).

On the Effort Regulation subscale, the pre-assessment mean (*M* = 4.67) slightly increased in post-assessment (*M* = 4.92). There was little reported impact to participants' effort regulation. The standard deviation slightly decreased from pre-assessment (*SD* = 1.11) to post-assessment (*SD* = 1.08).

In the Peer Learning subscale, the pre-assessment mean (*M* = 3.37) increased slightly in post-assessment (*M* = 3.56). There was little reported impact to the participants' peer learning skills. The standard deviation increased from pre-assessment (*SD* = 1.15) to post-assessment (*SD* = 1.31).

For the Help Seeking subscale, the pre-assessment mean (*M* = 4.12) decreased in the post-assessment (*M* = 4.11). The slight decrease from pre-assessment to post-assessment indicates that there was little reported impact to participants' help seeking skills. Standard deviation increased from pre-assessment (*SD* = 1.29) to post-assessment (*SD* = 1.55).

Table 4.3 *Descriptive Statistics for MSLQ-T Pre- and Post-Assessment*

	Pre-Assessment		*Post-Assessment*	
Subscales	*M*	*SD*	*M*	*SD*
Rehearsal	5.85	.8	5.85	1.2
Elaboration	3.82	1.05	4.49	.86
Organization	3.58	1.12	4.17	1.08
Critical Thinking	4.63	1.12	4.85	.8
Metacognitive Self-Regulation	4.26	.73	4.58	.92
Time & Study Environment	4.26	.94	4.57	1.08
Effort Regulation	4.67	1.11	4.92	1.08
Peer Learning	3.37	1.15	3.56	1.31
Help Seeking	4.12	1.29	4.11	1.55
MSLQ-T Total	189.67	32.52	204.89	39.51

Inferential Statistics

To answer the research question about the impact of self-regulated learning interventions on participants' self-regulated learning skills, participants completed the MSLQ-T, ranking their self-regulated learning skills on a continuous scale of 1-Not very true of me to 7-Very true of me. Participants completed the MSLQ-T during the pre- and post-assessment phases of the study. To determine if there was an impact to participants' self-regulated learning skills, a Wilcoxon Signed-Rank Test was conducted on the data for the total score in MSLQ-T and each of its subscales (see Table 4.4). The Wilcoxon Signed-Rank test was chosen because the MSLQ-T provided ordinal data (Siegel, 1956). Additionally, the Wilcoxon Signed-Rank test was appropriate to this study because the sample consisted of matched pairs (Siegel, 1956). The Wilcoxon Signed-Rank Test is

Table 4.4 *Wilcoxon Signed Rank for MSLQ-T Pre-and Post-Assessment*

	Median					
MSLQ-T Subscale	*Pre-Assessment*	*Post-Assessment*	*df*	*W*	*Z*	*p*
Rehearsal	6	6	8	2.5	-.27	.79
Elaboration	3.75	4.4	8	5.5	-1.44	.15
Organization	3.5	4.25	8	12.5	-.25	.8
Critical Thinking	5	5	8	10	-.1	.92
Metacognitive Self-Regulation	4.09	4.18	8	4.5	-1.6	.11
Time & Study Environment	4.38	4.5	8	6	-.94	.35
Effort Regulation	5	5.5	8	16.5	-21	.83
Peer Learning	3.67	3.33	8	6	-.4	.69
Help Seeking	4	4.25	8	17.5	-.07	.94
MSLQ-T Total	183	188	8	17	-.65	.51

considered efficient for small sample sizes; therefore, it was used to determine internal reliability (Siegel, 1956). The results of the Wilcoxon Signed-Rank test demonstrated a lack of statistical significance overall and across all subscales, which indicates that the intervention had no significant impact on participants' self-regulated learning skills. In

this section, the values W, z, and p will be reported. The overall MSLQ-T pre-assessment median (*Median* = 183) and post-assessment median (*Median* = 188) were compared to determine if there was a significant impact between the assessments. The findings of the Wilcoxon Signed-Rank for the overall scores (W = 17, z = .65, p = .51) indicate there was no significant impact on participants' overall self-regulated learning skills as the converted values far exceeded the alpha level of .05 (Creswell, 2014).

Prior to beginning the Wilcoxon Signed-Rank test on the subscales, the medians for each subscale from the pre- and post-assessment were calculated. Each subscale was then analyzed using the Wilcoxon Signed-Rank test. The pre-assessment of the Rehearsal subscale (*Median*=6) remained the same in the post-assessment (*Median*=6). Additionally, the inferential statistics (*W*= 2.5, *z*= -.27, *p*= .79) suggest there was no impact to participants' rehearsal skills. The pre-assessment score (*Median*=3.75) of the Elaboration subscale did increase in the post-assessment (*Median*=4.4). However, inferential statistics (*W*= 5.5, *z*= -1.44, *p*= .15) suggest that the impact to the participants' elaboration skills was not significant. The Organization subscale pre-assessment score (*Median*=3.5) also increased by post-assessment (*Median*=4.25); however inferential statistics (*W*= 12.5, *z*= -.25, *p*= .8) demonstrate there was no significant impact. The scores on the Critical Thinking subscale stayed the same between the pre- (*Median*=5) and post-assessment (*Median*=5). The inferential statistics (*W*= 10, *z*= -.1, *p*= .92) reinforce this finding.

Metacognitive Self-Regulation also demonstrated a lack of significant impact. The pre-assessment score (*Median*=4.09) increased slightly in the post-assessment (*Median*=4.18). The inferential statistics (*W*= 4.5, *z*= -1.6, *p*= .11) also suggest there was

no significant impact to participants' metacognitive or self-regulation skills. Time and Study Environment scores improved slightly from pre-assessment (*Median*=4.38) to post-assessment (*Median*=4.5), and the inferential statistics (W= 6, z= -.94, p= .35) support the finding of no significant impact. Effort Regulation scores increased from pre-assessment (*Median*=5) to post-assessment (*Median*=5.5); however, inferential statistics (W= 16.5, z= -.21, p= .83) suggest the intervention had no impact on participants' effort regulation. Peer Learning scores decreased between pre-assessment (*Median*=3.67) and post-assessment (*Median*=3.33). The decrease in the median scores, in addition to the converted values of the inferential statistics (W= 6, z= -.4, p= .69) exceeding the alpha level demonstrates a lack of impact to participants' peer learning strategies. Help Seeking subscale scores increased from pre-assessment (*Median*= 4) to post-assessment (*Median*= 4.25). The inferential statistics (W= 17.5, z= -.07, p= .94) also indicated no significant impact to participants' help seeking strategies.

Qualitative Data Analysis, Findings, and Interpretations

For the qualitative data analysis, I used inductive analysis to determine student perceptions of self-regulated learning interventions integration in the Acting classroom. An additional objective was to collect qualitative data to inform the research questions regarding the impact of the self-regulated learning interventions on participants' acting and self-regulated learning skills.

Description of Qualitative Data

Semi-structured student interviews (Whiting, 2008) were conducted using the interview protocol to obtain student perceptions on the integration of self-regulated learning interventions in the Acting classroom (Mertler, 2017). Participants were chosen

as part of purposive sampling (Trochim, 2020), specifically the maximum variation strategy (Suri, 2011). Participants who were interviewed were chosen based on their level of engagement in the study and the quality of their self-regulation intervention work and video annotations. The criteria for choosing participants included the following:

- Amount of self-regulated interventions submitted (Participation)
- Quality of submitted self-regulated learning interventions (Quality)

Maximum variation sampling strategy (Suri, 2011) was employed to identify participants to interview. The participants chosen ranged from very little participation to nearly full participation with the self-regulated learning interventions throughout the study. The level of participation was determined by calculating the amount of self-regulated learning interventions submitted compared to the amount of total self-regulated learning interventions assigned. The chosen participants' efforts on the self-regulated learning interventions also demonstrated a range from poor to excellent quality. The quality of work was determined using the Self-Regulated Learning Interventions (SRI) rubric, which was used to score the quality of the submission on a scale from 1(low) to 3(high). Of the ten participants who began the study, five were chosen to interview (see Table 4.5).

Table 4.5 *Characteristics of Interviewed Participants*

Student	*Age*	*Race*	*Gender*	*Participation Level*	*Quality of Submissions*
Larry	16	W	M	Mid	Mid
Peter	15	W	M	Mid	Low
Steve	16	W	TM	Low	Low
Jim	16	W	M	High	Low-Mid
Kelly	15	W	F	High	Mid-High

Note. Participants are identified using pseudonyms.

The participants interviewed demonstrated a range of participation and quality in work during the intervention. In the following descriptions, the participants interviewed will be addressed using pseudonyms. The participation levels and quality of submissions was determined through researcher notes and scores on the SRI Rubric. “Jim” and “Kelly” represent the top of participation engagement with the study. Jim, 16, is a Caucasian male student in his Junior year. Jim engaged the most with the intervention out of the ten participants. However, the quality of his work ranged from low to mid-range. Kelly, 15, is a Caucasian female student in her Sophomore year. Kelly also had a high level of participation in the intervention. The average quality of her submissions was mid to high-range, and her submission scores represented the highest among participants. “Peter” and “Larry” represent the mid-range of participation. Peter, 15, is a Caucasian male student in his Sophomore year. Peter submitted approximately half of the assigned self-regulated learning interventions. The average quality of his work was low. Larry is a Caucasian male student in his Sophomore year. Larry also submitted half of the assigned work. The quality of his work was mid-range. The final student interviewed was “Steve.” Steve, 16, is a Caucasian transgendered male student in his Junior year. Aside from the

participant who had to be dropped, Steve was tied for the lowest amount of engagement. The average quality of Steve's submitted work was low. It was tied with Peter's for the lowest quality of submitted work from the participants.

Inductive Analysis

To conduct analysis of the structured student interviews, a coding process, including two cycles of coding of two rounds each (Saldana, 2015). The first cycle of coding included a round of initial coding and a round of descriptive coding. In the initial coding round, I assigned summative codes (n = 155) to the data to identify the present information. In the descriptive coding round, I identified topics within the data and designated those with one-word or phrase codes (n = 92). The second cycle of coding included two rounds of pattern coding. In the first round of pattern coding, seven patterns were identified by organizing codes into patterns based on similarities, differences, and causation (Saldana, 2015). In the second round of pattern coding, I continued organizing the codes into more specific and defined patterns. I also revised patterns from the first round of pattern coding. At the end of the second round of pattern coding, thirty patterns had been identified. Table 4.6 details the number of codes and the number of coded units of data that emerged per round.

Table 4.6 *Number of codes emerged by round of coding*

Coding Round	*Codes*	*Coded Units*
Initial Coding	155	231
Descriptive Coding	92	236

First Cycle of Coding

Initial coding. The first cycle of coding began with a round of initial coding, which was conducted using Delve software. Initial coding was chosen to chunk the data into units and examine it to determine the information present (Creswell, 2014; Saldana, 2015). Student interview transcripts were reviewed and analyzed in this round to identify and summarize the information present in the participants' responses. Words or phrase codes were assigned to units of data that summarized the content of that unit. An example coded unit from the initial coding of Larry's transcript was "working with a monologue or any script," which was assigned the code "working with scripts" as Larry was discussing working with his scripts. Another example coded unit from the initial coding of Steve's transcript was "I didn't really have too much confidence" which was assigned the code "semi confident in acting" as Steve was discussing his acting confidence level prior to the beginning of the intervention. In the initial coding round, I created 97 codes that were assigned to 180 coded units. Once I began the pattern coding, I realized I still had numerous issues in the initial coding. I revised the initial coding again before I proceeded with the pattern coding. After all revisions and additions to the initial coding were complete, I created 155 codes, which were assigned to 231 coded units.

After the first round of initial coding was complete, I met with my dissertation advisor for peer debriefing to enhance the validity of the analysis (Creswell, 2014). During the debriefing, we decided to repeat the initial coding process to rectify errors in coding. For example, there were initial codes that assessed topics to the transcript, such as "reflection," instead of identifying the information present. In the second round of initial coding, these codes were revised to label the content more appropriately.

Additionally, “yes” and “no” responses were originally coded. In the second round of initial coding, these codes were removed.

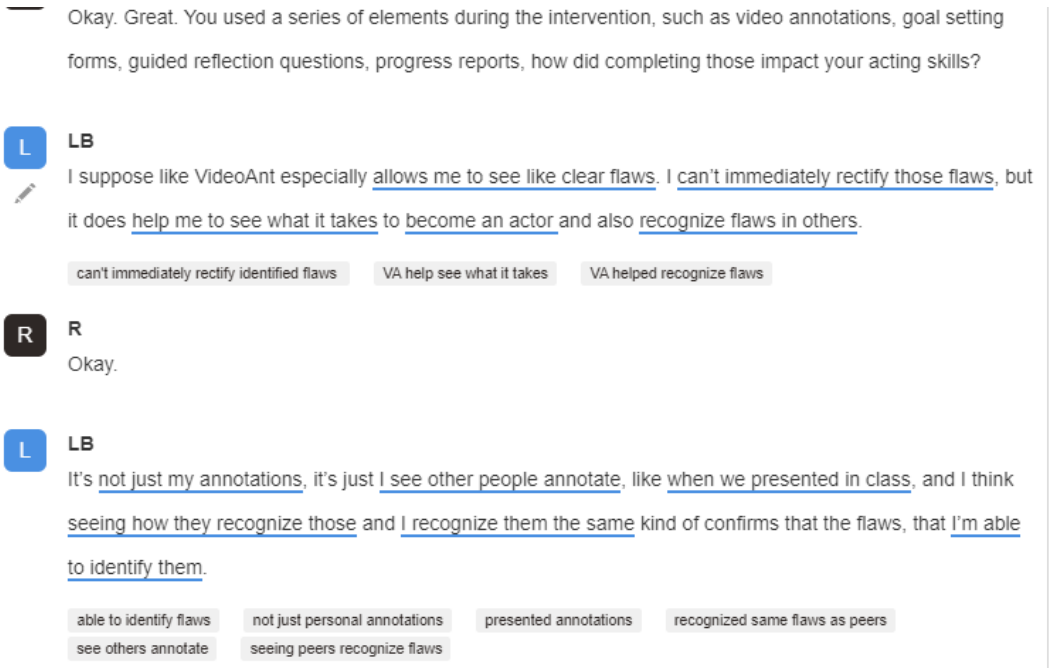

Figure 4.1 *Screenshot of initial coding in Delve software*

Descriptive coding. Descriptive coding identifies the topic of the data (Creswell, 2014; Saldana 2015). After the initial coding round was complete, I completed a round of descriptive coding wherein I went through the transcripts, identified the topic of the data, and assigned codes using words or phrases representing the topic (Creswell, 2014; Saldana, 2015). An example coded unit from descriptive coding of Kelly’s transcript was “figure out what I needed to improve.” The participant was discussing using video annotation to identify areas of improvement; therefore, the unit was assigned the code “flaw identification.” Another example coded unit from the descriptive coding of Jim’s transcript was “showed my progress throughout,” which referred to progress reports enabling him to review his progress throughout the rehearsal process. This unit was

assigned the descriptive code “progress monitoring” as the student was describing using the self-regulated intervention to monitor his Acting progress.

After completing the descriptive coding, I met with my dissertation advisor for peer debriefing again. After this meeting, I revised my codes for accuracy. For example, a few quotes were labeled as “peer learning.” These were adjusted to “learn from peers” as participants were not put into peer learning situations, rather they were learning from their peers’ actions and behaviors on their own. After the revisions to the descriptive coding were complete, I created 92 codes, which were assigned to 236 coded units.

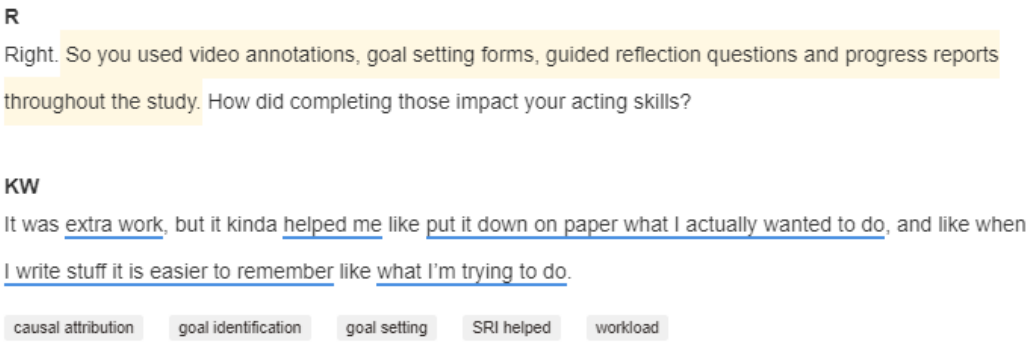

Figure 4.2 *Screenshot of descriptive coding in Delve software*

Preparation for the Second Cycle of Coding

After the first cycle of coding was complete, I worked in PowerPoint to visualize the patterns in the codes as a transitional method from the first to second cycle of coding (Saldana, 2015). I cleared my mind during the visualization phase to prepare for the second cycle of coding so I could approach the data with a fresh perspective. After the first attempt of visualization was complete, I began the second cycle of coding with the first round of pattern coding. As I conducted the pattern coding process, the visualization evolved.

The Second Cycle of Coding

Second cycle coding methods involves a process of organizing and analyzing data from the first cycle again (Saldana, 2015). The second cycle coding method I chose was pattern coding. Pattern coding was appropriate for the second cycle of coding as it enabled me to compare codes from the first cycle of coding to discover patterns based on similarities, differences, and causation in the codes (Saldana, 2015). Pattern codes are used to attribute meaning to the organization of the first cycle codes (Saldana, 2015).

Pattern coding – first round. In the first round of pattern coding, I exported the initial and descriptive codes from Delve into Microsoft Excel to facilitate color coding and movement of codes to identify patterns. However, after conducting a peer debriefing with my dissertation advisor, it was determined that the patterns were derived using deductive, rather than inductive coding. Therefore, I conducted the initial round of pattern coding again, and in this round, seven patterns emerged. Example patterns included "Reactions to Self-Regulated Learning" and "Self-Regulated Learning Confidence"

After another peer debriefing, in which I was advised to work on synthesis of data, several changes were made to the categories during the second round of coding. For example, in the first round of coding, there was a category titled "Perceptions of Video Annotation Integration." In the second round of coding, this category became three separate categories: "Video Annotation Benefits to Self-Regulated Learning," "Video Annotations Benefits to Acting," and "Reactions to Video Annotation."

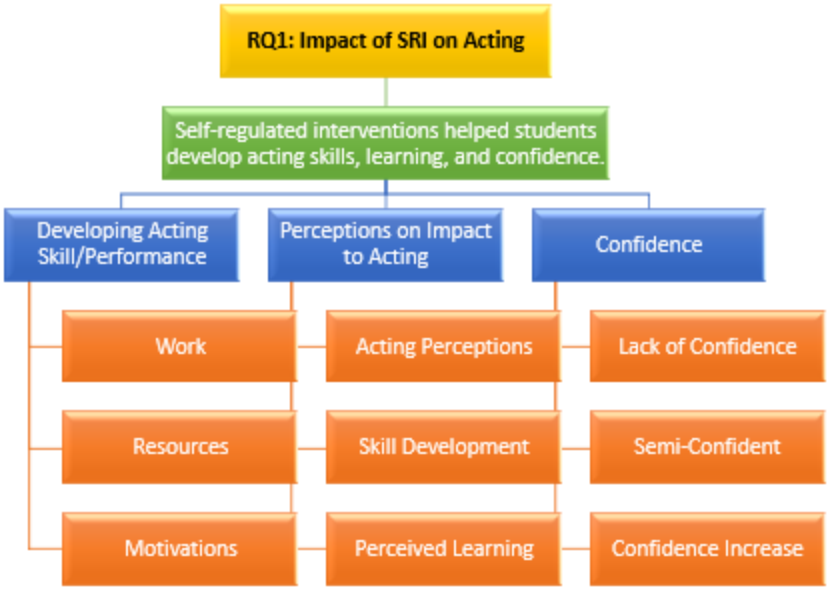

Figure 4.3 *Visualization of preliminary patterns related research question 1*

Pattern coding – second round. After the first round of pattern coding and peer debriefing was completed, I began the second round of pattern coding. In the second round of pattern coding, I continued to use Microsoft Excel and Delve to manipulate the data. I focused first on deriving more patterns by deconstructing the codes further into more specific patterns. Examples of new patterns included "Importance for acting" and "Negative reactions to video annotation." After I broke down the data into more specific patterns, I began grouping patterns by similarities and differences to derive categories (Creswell, 2014; Saldana, 2015). Example categories included "self-reflection" and "confidence."

During the second round of pattern coding**,** the categories were analyzed to discover emerging themes (Creswell, 2014; Saldana, 2015).

Impact of SRI on Acting										
Self-regulated interventions impacted students' acting skill development and confidence.										
Developing Acting Skills/Performance				Perceptions on Impact to Acting				Confidence		
Work	Resources	Motivations		Acting Perceptions	Skill development	Perceived Learning about Acting		Lack of Confidence	Semi-confident	Confidence increased
acting a lot of work	acting book	liked acting		SRI helped acting skills	developed vocalization skill	learned a lot acting		didn't feel good acting	Acting not as scared	confident in acting post Interventio
practicing a lot	internet for acting	liked character developme nt		preconcepti on of acting	developed characteriza tion skills	learned identify emotions better		get nervous about acting	didn't feel terrible acting	more capable developing acting skills
take time to get stuff down w/acting	acting resource	liked monologue		perception of acting	acting skills developed	Learned pay attention to script details		unconfident in acting	semi confident in acting	Confidence boosted during rehearsal
take time with acting		liked Acting aspects			capable of acting developme nt	learned portray emotion		acting confidence -	easier when people aren't	acting confidence +

Figure 4.4 *Screenshot of 2nd round pattern coding related to the impact of self-regulated learning interventions on student acting skills*

These were four themes that emerged throughout the inductive analysis:

- Self-regulated learning interventions impacted students' acting skills and confidence.
- Self-regulated learning interventions elicited self-regulated learning behaviors.
- Students developed positive perceptions about video annotation.
- Issues regarding the self-regulated learning interventions impeded engagement.

The interpretations of these themes will be discussed in the following section. See Table 4.7 for a depiction of the alignment between themes, categories, patterns, and codes.

After the categories and themes were analyzed, I again met with my dissertation advisor for a peer debriefing. Example changes my advisor suggested included advising me to eliminate one theme: "Self-regulative interventions integration could be helpful in the acting classroom." He also advised me to rephrase the theme "Video annotation integration may be beneficial within the acting classroom" to "Students developed positive perceptions about video annotation."

Table 4.7 *Alignment of Themes, Categories, Patterns, and Example Codes*

Themes	*Categories*	*Patterns*	*Example Codes*
Self-regulated learning interventions impacted students' acting skills and confidence.	• Developing Acting Skill/ Performance • Perceptions on Impact to Acting • Confidence	• Work • Resources • Motivations • Acting Perceptions • Skill Development • Perceived Learning • Lack of confidence • Semi-confident • Confidence increase	• "take time with acting" • "liked monologue" • "developed vocalization skill" • "Learned pay attention to script details" • "didn't feel good acting"
Self-regulated learning interventions elicited self-regulated learning behaviors.	• Task Analysis • Help-Seeking • Self-Observation • Self-Reflection • Self-Regulated Interventions Helpful	• Goal Setting • Strategic Planning • Seeks Teacher Help • Preference for Peer Learning • Self-monitoring Behaviors • Video Recordings • Reflective Questioning • Self-Judgment Behaviors	• "able to identify flaws" • "know what I need to get done" • "vicarious learning" • "see progress" • "can't watch myself" • "self-judgment easier" • "like lists"

	• Positive Reactions to Self-Regulated Learning Interventions		
Students developed positive perceptions about video annotation**.**	• Benefits to Self-Regulated Learning • Benefits to Acting • Reactions to Video Annotation Integration	• Goal Setting • Self-Judgment • Task Strategies • Self-Observation • Value in Annotating Rehearsals • Importance for Acting • Helpful • More Positive Reactions	• “helped set goals” • “identify if good with goal” • “helped make notes” • "helped see yourself” • “need to annotate rehearsals • “videos help you”
Issues regarding the self-regulated learning interventions impeded engagement.	• Issues with Self-Regulated Learning Interventions • Issues with Video Annotation	• Repetitive • More Work • Unhelpful • Negative Reactions to Videc Annotation • Video Annotation • Workload	• “repetitive work” • “a lot of paperwork” • “didn’t help” • “hated hearing voice” • “add on to rehearsal”

After the peer debriefing, I conducted member checking (Creswell, 2014) with the interview participants to verify if their opinions and statements were accurately represented by the analysis. I met with each participant face-to-face to review the data. Each of those participants agreed with the analysis and findings.

Interpretations of Themes

Themes represent the major findings of the story (Creswell, 2014). There were four themes that emerged from the inductive analysis:

- Self-regulated learning interventions impacted students' acting skills and confidence.
- Self-regulated learning interventions elicited self-regulated learning behaviors.
- Students developed positive perceptions about video annotation.
- Issues regarding the self-regulated learning interventions impeded engagement.

Theme 1: Self-regulated learning interventions impacted students' acting skills and confidence. The first theme to emerge was self-regulated learning interventions impacted students' acting skills and confidence. Zimmerman (2008) discusses how self-regulated learning skills produce higher academic achievement. Participants discussed aspects of the self-regulated learning intervention that impacted their acting skills. An unexpected finding emerged as well, as participants unanimously reported increases to their confidence related to Acting performance through the course of the intervention. There were three categories that supported this theme: developing acting skill/performance, impact to acting, and improvements to confidence.

*Developing acting skill/performance***.** This category was derived from patterns related to developing acting skill and performance throughout the intervention.

Specifically, the category indicated a variety of information regarding the work and resources needed to develop acting skills and performance. The codes within this category demonstrated participants' recognition that the acting process required dedication of effort and time to improve performance. For example, Larry said, "I take a lot of time with my acting." Kelly noted that after "practicing a lot, I'm like better with it." Both participants gained an understanding of the need for actors to invest time and effort into their acting process. This category informs the theme as participants gained understandings of the time and effort that are required to develop acting skills and performances.

*Impact on acting***.** This category emerged from patterns related to student perceptions regarding the learning and Acting skill development that occurred during the intervention. The impact on acting category differs from the Developing Acting Skill/Performance category as patterns in this category directly relate to the impact of the intervention on specific acting skills rather than the personal effort and time management required to develop acting performances and skills. There were two patterns that led to the creation of the Impact to Acting category: Skill Development and Learning about Acting. Participants discussed Acting skills they felt they gained or improved throughout the course of the intervention. Peter commented that he felt he gained skills in, "characterization, vocalization, how to like, portray emotions." Participants also identified elements important to characterization development. Peter also stated, "I need to pay attention to details in the script, know how to portray emotion." Other participants referenced that they felt more capable of developing their acting skills on their own after the intervention. Kelly commented that "I feel a lot more confident than I did when we

first started" regarding her capability of developing acting skills on her own. Participants also identified aspects of Acting they felt they learned throughout the course of the intervention. Larry commented that he "learned a lot about working with a monologue." Peter indicated that he learned to "pay attention to details in the script, know how to portray emotion." Participants also felt they learned about identifying emotions. Larry noted that he "think(s) I'm learning to identify emotions better." The Impact to Acting category supports the theme as participants reported gaining knowledge about and confidence in Acting skills.

*Improvements to confidence***.** Participants largely reported that their confidence boosted regarding their acting skills during the intervention. Steve said that before the intervention, he "wasn't really that confident, but I had like some confidence, because I know I already really liked acting, but I just didn't have anything to actually push it out of me and make me do it." Kelly felt similarly, saying she was "not very confident because I get nervous a lot." Jim was concerned he would not be able to pass the class, saying he "didn't feel like I had what it took to be a like, to be able to act to the point where I could be able to pass the class." However, participants felt their confidence in their acting skills had improved by the end of the intervention. Larry said, "I'm better with Acting." Steve said his confidence had "boosted a good bit, maybe not enough to get out in front of a huge crowd of people and do it, but at least show more of myself in small groups with classes." Jim said, "I'm a lot more confident in it because it seems not as bad as when I first thought it would come out to be." Peter and Kelly also discussed improvements to their confidence in their acting skills. The Improvements to Confidence category supports the theme as participants widely reported increases to their confidence

with Acting after the intervention, which indicates that self-regulated learning interventions impacted participants' confidence in Acting.

Theme 2: Self-regulated learning interventions elicited self-regulated learning behaviors. The second theme to emerge was self-regulated learning interventions elicited self-regulated learning behaviors. Zimmerman (2008) discussed that self-regulated learning behaviors, when explicitly taught, were used by students to beneficial effect. During the orientation week, participants were taught how to use self-regulated learning interventions to direct their own learning. Self-regulated learning behaviors were also prompted through engagement with the self-regulated learning interventions. Participants discussed engaging in self-regulated learning behaviors throughout the intervention and accurately described aspects of the self-regulated learning process in the student interviews, which indicates that the self-regulated learning interventions elicited self-regulated learning behaviors from the participants.

Zimmerman (2000) identified three phases of self-regulated learning behavior: forethought, performance, and self-reflection. Participants demonstrated self-regulated behaviors from each of these phases throughout the intervention. Participants also gained insights regarding the self-regulated learning process. The task analysis category demonstrates participants' self-regulated behaviors from the forethought phase. The help-seeking and self-observation categories reveal self-regulated learning behaviors from the performance phase. In the self-reflection category, participants discuss reflective behaviors such as self-evaluation and self-judgment.

*Task analysis***.** The task analysis category emerged from patterns related to task analysis behaviors the participants discussed engaging in throughout the intervention.

There were two patterns that led to the creation of the Task Analysis category: Goal Setting and Strategic Planning. Zimmerman and Moylan (2009) identify goal setting and strategic planning as tasks effective self-regulated learners engage in. Therefore, the Task Analysis category supports the theme as participants engaged in these behaviors during the intervention.

Goal setting. This pattern included codes related to how participants set goals and their perceived abilities to set goals. Participants used the flaws in Acting performance they identified through self-regulated learning process. Peter, in response to a question regarding the process he took to set goals, said, "I looked back at my past performances and took one of the flaws I needed to improve." Steve commented that" with the VideoAnts, I could really re-watch it and see what I did wrong and what I needed to like fix." Kelly stated that, "over awhile of doing the progress reports and weekly goals I figured out what I actually really did need to work on." Participants recognized their ability to identify areas that need improvement in their performance their learning process through the use of self-regulated learning interventions, which is a key characteristic of self-regulated learners (Zimmerman, 2002; Zimmerman and Moylan, 2009).

Goal setting is a key component of self-regulated learning theory (Zimmerman, 2001). Participants described the process of goal setting and recognized how setting goals helped, indicating an understanding of the process. Kelly described goal setting, "the weekly goals was like making a list of things that I needed to do." Kelly also commented that goal setting helped her "to figure out what I needed to work on for my monologue and like what I needed to work towards more than others, like physicality and stuff." Peter said, "It reminded me of what I needed to work on that week" when discussing the

weekly goals. Larry stated that weekly goals "helped me know what to focus on throughout the week, and it helps me with one thing." Participants gained an understanding of elements of goal setting and how they help to focus actions on a task. This supports the theme as goal setting is a self-regulated learning behavior that students engaged in during the course of the intervention.

Strategic Planning. Strategic planning is another component of the forethought phase of self-regulated learning (Zimmerman, 2000). The strategic planning category emerged from patterns and codes that revealed that participants engaged in strategic planning behaviors. Larry discussed planning for unmet goals, stating "I need to move on, next week if I didn't meet that goal, I'll just perfect it as I go along." Kelly discussed evaluating goals as part of the planning process to determine next steps, "see if I still need to work on this goal or if I'm good with this goal." Kelly also discussed prioritizing goals, saying "I knew what was important and what wasn't important. Participants demonstrated strategic planning as part of the self-regulated learning intervention, which supports the theme that self-regulated interventions elicited self-regulated learning behaviors, as strategic planning is an important characteristic of a self-regulated learner (Zimmerman, 2002).

*Help Seeking***.** This category included patterns related to help seeking behaviors the participants discussed. Help-seeking is an aspect of self-regulated learning within the performance phase of self-regulated learning (Zimmerman and Moylan, 2009). Help-seeking strategies were not built into the intervention; however, participants referenced help-seeking strategies in their interviews. While this category was unexpected, it was important in developing the theme as participants demonstrated self-regulated learning

behaviors that were not intentionally motivated through the designed self-regulated learning interventions. Participants were able to recognize areas where they would prefer additional help, which is a key trait of self-regulated learners (Zimmerman, 2002).

Participants indicated a preference for teacher help within the intervention. Steve commented that practicing monologues was easier before the intervention, when "you (teacher) record it" which indicates the student's preference for teacher recording over self-recording. Additionally, Larry commented on struggles with technology, saying, "we do use a lot of things… we'll go on *Microsoft Teams*… But I think just *Canvas* and *VideoAnt*, I think if we can just stick to those two things, I can get that down." This refers to the teacher's instructional practice of including a variety of technology into instruction, which implies that the student needs the teacher's help with technology in the Acting classroom.

Participants also demonstrated a preference for opportunities for peer learning. Participants presented a variety of reasoning for wanting the inclusion of peer learning opportunities, including enjoyment of peer engagement, confidence, and vicarious learning opportunities. Enjoyment for peer learning was discussed, even though there were no embedded opportunities to work with peers in the intervention. Steve stated that he liked, "having fun with the group." Regarding confidence, Steve also commented on the benefits of peer proximity, preferring to have "the others in the room so you could feel more confident." Other participants also demonstrated their preference for peer learning by describing moments where they learned or could learn from peers in the Acting classroom. Larry discussed a moment where he learned from peers while watching peers annotate videos in the pre-intervention tutorial, "seeing how they

recognize those, and I recognize them the same kind of confirms… that I'm able to identify them." Steve also recommended pairing students with peers if the intervention was repeated. He reasoned that it would provide students with more opportunities for rehearsal. Steve also commented that it would provide students with "different, open opinions" about improving performance. By requesting teacher help and peer learning opportunities, participants demonstrated help seeking behaviors, which is a component in the performance/volition phase of self-regulated learning (Zimmerman, 2000).

*Self-observation***.** Self-observation refers to the process of engaging in self-recording and self-monitoring behaviors (Zimmerman, 2000). The self-observation category emerged as patterns and codes revealed participants had engaged in self-recording and self-monitoring behaviors. Participants discussed monitoring their progress throughout the intervention. Peter said he "looked back at my past performances" indicating that he engaged in self-monitoring behaviors prior to developing future goals. Kelly also commented that she feels capable of evaluating her progress because through completing progress reports and "the videos too… I can see how I'm really doing." Additionally, Jim described engaging in self-monitoring, saying the self-regulated learning interventions helped "set up like a checkpoint to where I know what I need to get done and like see my progress throughout" Jim also mentioned that he could "see my progress throughout to see if I was getting better and what I needed to change if I wasn't getting better." Through self-recording, participants were able to engage in self-monitoring of their performances. As these self-observation behaviors are part of the performance phase of self-regulated learning, these interventions elicited self-regulated learning behaviors.

*Self-Reflection***.** The self-reflection phase of self-regulated learning incorporates self-judgment behaviors, such as self-evaluation and causal attribution (Zimmerman, 2000). Participants demonstrated reflective thinking and related self-judgment behaviors throughout the interventions as they evaluated their Acting performances. Kelly said she progress reports "help me figure out what I needed to still work on or if I did good." This statement indicates that Kelly engaged in self-evaluation as she completed progress reports. Jim stated that self-regulated learning interventions helped "see if I was getting better and what I needed to do to change if I wasn't getting better" indicating that self-regulated learning interventions facilitated self-evaluation behaviors. Participants discussed self-judgments they made throughout the process. Participants judged whether they were meeting their goals. Peter recognized that progress reports enabled self-judgment, saying it helped me look back and make sure I did it properly." Participants also were able to judge if their acting performance had met goals. Larry stated, "I knew when I didn't meet the goal." Larry and other participants engaged in self-reflective behaviors throughout the intervention, indicating that the self-regulated learning interventions elicited self-regulated learning behaviors.

Theme 3: Students developed positive perceptions about video annotation.

The third theme to emerge was students developed positive perceptions about video annotation. Video annotation software enables users to upload video and create notes using timestamps, text, and other tools (Gasevic, Mirriahi, Dawson & Joksimovic, 2017). The inclusion of video annotation software, VideoAnt, was designed to facilitate self-regulated behaviors, such as self-monitoring, self-reflection, self-evaluation, and self-judgment. The inclusion of this strategy was of specific interest as it provided students

the ability to self-monitor their Acting performance behaviors from third-person perspective while providing the ability to annotate the video as participants reflected on their performance. Responses to the student interviews indicated participants developed positive perceptions about video annotations. There were three categories that support this theme: benefits to self-regulated learning, benefits to acting, and reactions to video annotation integration.

*Benefits to self-regulated learning***.** Participants identified areas, in which video annotation facilitated self-regulated learning. The benefits to self-regulated learning category emerged from patterns regarding aspects of self-regulated learning, in which video annotation benefited the student: goal setting, self-judgment, task strategies, and self-observation. Participants discussed how video annotation helped them identify flaws in their performance and set goals for their progress. Peter said video annotations enabled him to "to look back and see where I need to work on it." Steve reiterated this, saying VideoAnt helped him see "see what I did wrong and what I needed to like fix." Additionally, Jim stated that "it helped because you can see, like you can set your own goals" through the video annotation process. Participants also recognized how video annotation helped them self-judge. Kelly noted this, saying "I liked annotating them because it's helping me judge myself." Jim discussed how videos helped him determine "what I've already done to perfection" demonstrating that video annotation enabled execution of self-judgment. Participants also referred to making notes as a strategy that was part of the video annotation process. Jim said that video annotation can help "make like little notes on stuff." Steve also said that "the VideoAnt where I was watching and annotating myself kind of helped." Video annotation also helped participants with self-

observation. Peter said that video annotations helped "looked back at my past performances." Kelly confirmed this, saying video annotations made it "easier to see myself do it." Jim also noted that watching the videos during video annotations "helped because you can see" when discussing how video annotations impacted goal setting. Participants recognized the benefits of utilizing video annotations to facilitate self-regulated behaviors, such as self-evaluation and goal setting, which supports the theme that students developed positive perceptions of video annotations.

*Benefits to acting***.** Participants also discussed ways that video annotation benefited their acting processes. The Benefits to Acting category was derived from the patterns value in annotation of rehearsals and importance for acting. Participants noted that there was value to annotating their rehearsals. Larry discussed "when you put it as a whole, the rehearsal, then the annotation, it does get me in that system of, it gets, over time like I'm starting to get into the system where I need to annotate my rehearsals." Kelly also noted that annotating her rehearsals "helped me more than… just acting it out." Participants also commented that they feel video annotation is important for acting. Larry, in particular, stated "I think it's an important thing to do acting wise." He also noted that it helps him see his flaws in performance and "see what it takes to become an actor." Participants recognized that video annotations were helpful to the acting process, which supports the theme that students developed positive perceptions of video annotations.

*Reactions to video annotation integration***.** Participants also addressed general reactions to the integration of video annotations in the classroom. Reactions to video annotation integration emerged from the following patterns: helpful and more positive

reactions. Participants addressed that integrating video annotations in the Acting classroom was helpful. Steve said, “VideoAnts would be one of the biggest things that helped me.” Kelly reinforced this saying, “watching a video of myself helped me.” Jim and Larry also both commented that video annotations helped them. In addition to recognizing video annotation as helpful, participants liked video annotation, noted that it was useful and easy to use. Larry said that he “liked that I got to do a lot of annotating.” Kelly affirmed this, stating, “I liked annotating them.” Jim and Steve also commented that they liked video annotations. Participants also referenced the usefulness of video annotations. In addition to these positive perceptions of video annotations, participants recognized the benefits video annotation has to the self-regulated learning and acting process.

Theme 4: Issues with self-regulated learning interventions impeded engagement. The fourth theme to emerge was issues with self-regulated learning interventions and video annotation impeded engagement. Although participants identified positive benefits of video annotation software and the other self-regulated learning interventions regarding their acting and self-regulated skills, participants also had barriers to engagement with these processes. Mirriahi et al. (2016) supports this, stating that despite the benefits of video annotation regarding self-reflection, students do not always continue to use it after its introduction. Additionally, Zimmerman (2008) notes that students who were trained in self-regulated learning behaviors could demonstrate them in the experimental setting yet would rarely implement the strategies of their own volition. Failure to engage with the self-regulated learning interventions was motivated for various

reasons, as described in the two categories that support this theme: issues with self-regulated learning interventions and issues with video annotation.

Issues with self-regulated learning interventions. Participants found the self-regulated learning interventions, weekly goals, and progress reports, to be repetitive and unhelpful at times. Participants also felt that the interventions increased their workload. The patterns that emerged were repetitive, unhelpful, and more work. The self-regulated learning interventions were repetitive. Steve said that "with the progress reports and weekly goals stuff, I don't know, I felt like I was putting down the same stuff every time." Participants also felt that the self-regulated learning interventions were unhelpful. Steve said that he felt he could determine if his goals were met "without having to reflect on it." Steve also commented that progress reports and weekly goals "wasn't helping too much." Larry also reported that the progress reports "didn't make it harder or easier." Participants also felt that the self-regulated learning interventions increased their workload. Kelly commented that it was "a lot of paperwork" and "extra work." These issues with the self-regulated learning interventions impeded engagement with the intervention.

*Issues with video annotation***.** There were barriers to video annotation integration due to the issues participants faced regarding video annotation. Participants addressed issues specifically regarding video annotation, separate from the other self-regulated interventions. The patterns within the Issues with Video Annotation category revealed negative reactions participants had and their perception that video annotations increased their workload. Kelly said she "didn't like the videos at first" and that she "felt embarrassed looking at a video of myself." Peter also commented on how he "hated

hearing my own voice." Kelly and Peter's issues with confidence impeded their engagement with the video annotation process. Another issue with video annotations included the additional workload. Kelly mentioned that there were "a lot of videos." Larry also commented that video annotation was "more work to do" that felt like an "add on to rehearsal." These issues with video annotation impeded engagement with the video annotation portion of the self-regulated interventions.

Chapter Summary

Findings from the descriptive and inferential analysis of the ITS-AR indicated participants demonstrated improvement in acting performance from pre- to post-assessment. However, the findings from analysis of the MSLQ-T demonstrated little to no impact to participants' self-regulated learning skills. Themes emerged from inductive analysis of the student interviews. Self-regulated learning interventions and video annotation integration in the Acting classroom impacted students' acting and self-regulated learning skills. Participants perceived integration of these interventions to be beneficial; however, participants also found the interventions to be additional work that tended to be repetitive. Participants also struggled with self-confidence issues related to video annotation integration.

CHAPTER 5

DISCUSSION

The purpose of this action research was to determine the impact of self-regulated learning interventions and video annotation on the acting and self-regulated learning skills of high school acting students. Another purpose was to determine students' perceptions on the use of the self-regulated learning interventions and video annotation in the Acting classroom. I sought to answer the following research questions:

1. How and to what extent does integrating self-regulated learning interventions in the Acting classroom impact students' acting skills?
2. How and to what extent does integrating self-regulated learning interventions in the Acting classroom impact students' self-regulated learning?
3. What are the perceptions of high school students regarding integration of self-regulated learning interventions in the Acting class?

In this section, I will discuss the findings of the research and their implications as they apply to the research questions. I will also discuss the limitations of the research.

Discussions

In this section, I will discuss the findings of the research regarding the impact of self-regulated learning interventions on students' acting skills and self-regulated learning skills. I will also discuss the perceptions of students regarding the integration of self-regulated learning interventions in the Acting class. In this narrative, self-regulated

learning interventions refer to the overarching goals, weekly goals, video annotations and progress reports participants completed to facilitate self-regulated learning. These interventions were developed using Zimmerman's (2001; 1994) self-regulated learning theory framework and Pintrich et al.'s (1991) Motivated Strategies for Learning Questionnaire subscales. Video annotation is defined as a variety of applications that enable students to make reflective annotations on video recordings (Mirriahi, Liaqat, Dawson, & Gaševic, 2018; Mirriahi, Jovanovich, Dawson, Gaševic, & Pardo, 2018; Mirriahi, Liaqat, Dawson & Gaševic, 2016). Acting skills are defined as the combination of characterization, voice, movement, and commitment of the actor to perform character (Educational Theatre Association, 2019; SC Dept. of Education, 2017).

How and to What Extent Does Integrating Video Annotation and Self-Regulated Learning Interventions in the Acting Classroom Impact Students' Acting Skills?

In this section, I will discuss the findings related to the impact self-regulated learning interventions had on students' acting skills. Based on the Theatre standards for South Carolina (SC Dept. of Education, 2017), students were expected to develop skills regarding characterization, voice, movement, and commitment to the performance. The participants' achievement on the ITS-AR pre and post-assessment and the participants' reported learning and skill development in Acting will be discussed as they relate to the South Carolina Theatre standards (SC Dept. of Education, 2017) and as they are assessed by the ITS-AR (Educational Theatre Association, 2019). Additionally, the field notes collected by the researcher and the participants' scores on the SRI rubric will be used to inform and contextualize the findings.

Prior to the implementation of the intervention, participants received acting instruction to prepare them with the knowledge and experience to develop acting skills in a self-directed environment. The acting instruction was rooted in the Method of Physical Actions and other relevant acting theory, as developed by Konstantin Stanislavski (Moore, 1984; Stanislavski, 1936). Participants were provided with explicit instruction and practice regarding acting skills, including character development, vocal performance, physicality, and execution. This instruction was completed prior to the beginning of the intervention.

Student Achievement on the ITS-AR

Participants' scores on the ITS-AR increased between pre- and post-assessment. The mean score of the pre-assessment performances (m=4.95) increased by the post-assessment performances (m=7.58). After conducting the Wilcoxon Rank Sum test, the data was found to be statistically significant (p = .013), indicating that the intervention may have had an impact on participants' performances. While there were significant increases to participants' scores between pre- and post-assessments, a mean score of 7.58 on the ITS-AR is considered to be "near standard" (Educational Theatre Association, 2019). Therefore, while the self-regulated learning interventions may have impacted participants' acting skills, participants still had issues developing acting skills to standard.

The possibility that the self-regulated interventions impacted the participants' performance as a class is unlikely. Based on the SRI Rubric (See Appendix G), which calculated the quality and number of participants' self-regulated learning intervention submissions, participants largely failed to engage with the intervention as designed. According to the class average percentage (m = .49) participants submitted only 50% of

the assigned tasks. The quality of the submitted tasks was also low midrange, with a class average of 1.68 out of 3 (m = 1.68). The field notes also provide context regarding participants' face-to-face participation. While participants were generally engaged with an intervention task during the face-to-face setting, participants were generally behind the recommended schedule, which is reflected in the missing submissions. Additionally, considering other factors, such as the amount of effort participants may have put forth in independent rehearsal and study time between pre- and post-assessment, may have impacted these scores, it is unlikely the self-regulated learning interventions significantly impacted participants' acting performances.

Students Reported Skill and Confidence Development Related to Acting

Participants discussed acting skills they felt they developed throughout the course of the intervention, such as characterization and vocal skills. Participants also felt they learned to pay attention to the script, portray emotions, and self-regulation of acting. However, this perceived learning did not translate into performances which met standard. The class average in post-assessment (m = 7.57) the ITS-AR, while demonstrating improvement, only improved to the Good - Near Standard range (Educational Theatre Association, 2019). Thus, while participants may have learned acting skills throughout the intervention, the impact was not reflected in participants' overall achievement.

The intervention did appear to have an impact on participants' confidence regarding acting, though. It is unknown what caused this boost to their confidence. Participants did not effectively express in the interviews what caused them to feel more confident. Participants widely reported that their self-confidence was low regarding acting skills prior to the intervention. They also reported that their self-confidence had

improved by the end of the intervention. While participants' acting skills did not improve enough to meet standard, their self-confidence with Acting did improve, which could benefit them in future Acting tasks and performances.

Development of acting skills is a complex challenge that requires actors to use their concentration and imagination skills, in addition to devoting hours of effort to develop performances (Schreiber, 2005). Based on the SC Standard for Theatre (SC Dept of Education, 2017), Acting students are failing to meet that challenge. While self-regulated learning can have a positive impact on academic achievement (Zimmerman, 2001), engaging Acting students in self-regulated learning interventions did not have a conclusive impact on the participants' acting skills.

How and to What Extent Does Integrating Self-Regulated Learning Interventions in the Acting Classroom Impact Students' Self-Regulated Learning?

In this section, I will discuss the findings related to the impact self-regulated learning interventions integration had on students' self-regulated learning skills. Zimmerman (2001;1994) developed a theoretical framework dictating characteristics of self-regulated learners. Zimmerman (1990) states that "self-regulated learners plan, set goals, organize, self-monitor, and self-evaluate at various points during the process of acquisition." I will discuss how participants perceived their development of these skills throughout the intervention in two sections: student reporting on MSLQ-T and student self-regulated behaviors. Additionally, I will contextualize the MSLQ-T and qualitative data using field notes and the SRI rubric results.

Student Reporting on the MSLQ-T

Analysis of the pre- and post-assessment of the MSLQ-T revealed that self-regulated interventions had no significant impact on participants' self-regulated learning skills. This assumption is supported by the results of the MSLQ-T. While the overall class average on the MSLQ-T and the subscales mostly demonstrated nominal increases, the results of the Wilcoxon Signed-Rank test indicated the self-regulated learning interventions had no impact on the self-regulated learning skills of participants. Therefore, according to the MSLQ-T data, there was no significant impact to participants' self-regulated learning skills during the intervention. This finding is supported by the lack of participants' self-regulated learning intervention submissions.

Zimmerman (2001) indicates that time management is a characteristic of self-regulated learners. Participants largely failed to maintain the pace of the intervention, despite having a weekly agenda provided to guide their efforts in the face-to-face and remote settings. Self-regulated learners also employ strategies to support their academic achievement. Other strategies of self-regulated learners include progress monitoring and adaptation when challenges to progress arise (Zimmerman, 2001). During face-to-face observations, it was noted that participants generally did not follow the provided agenda for the day. Participants failed to monitor their progress appropriately, which resulted in the participants' falling behind in the intervention. As participants continued to fall behind in the intervention, they did not utilize adaptive strategies to get caught up; instead, participants began to fail to turn in tasks. Six out of ten participants failed to turn in more than 50% of the assigned self-regulated learning tasks, jeopardizing their academic achievement. The results of the MSLQ-T were reflected in the intervention

behaviors of the participants, as they demonstrated a lack of self-regulated learning traits within the intervention itself.

Student Self-Regulated Behaviors

According to Zimmerman (2001), self-regulated learners are aware of what information they do and do not know, seek out what they still need to know, and self-instruct in order to meet desired goals and performance outcomes. In the student interviews, participants described engaging in these self-regulated learning behaviors during the intervention. Participants discussed their goal setting and planning strategies as they developed their performances. Participants also engaged in self-observation and self-monitoring behaviors as they conducted video annotations during the intervention. Participants discussed their process of reflecting on their rehearsals, self-evaluating to determine goals, and self-judgment regarding their success on meeting goals.

While participants were able to demonstrate and describe the process of self-regulated behaviors, there is no indication that participants will continue to integrate these behaviors into their current academic strategies. According to Mirriahi et al. (2016) participants who previously engaged with video annotation stopped once external motivations were removed. Similarly, Zimmerman (2008) reports that despite training in and evidenced capability with self-regulated learning, students generally do not choose to continue use of those strategies voluntarily. Therefore, while participants described and demonstrated self-regulated learning behaviors during the intervention, there is no evidence supporting whether participants will continue to engage in these behaviors without external motivation.

What Are the Perceptions of High School Students Regarding Integration of Self-Regulated Learning Interventions in the Acting Class?

In this section, I will discuss the student perceptions of integrating self-regulated learning interventions and video annotation in the Acting classroom as identified in the student interviews. I will contextualize the interviews using field notes and results from the SRI rubric.

Perceptions of Self-Regulated Learning Interventions

In the interviews, participants discussed many positives of integrating self-regulated learning interventions in the Acting classroom. Participants expressed that self-regulated learning interventions were helpful. They expressed that they liked parts of the self-regulated learning interventions. However, participants also discussed that parts of the self-regulated learning interventions, the weekly goals and progress reports, were unhelpful. Participants also complained that self-regulated learning interventions caused additional work that became repetitive. Considering that only four of the participants completed more than 50% of the required self-regulation intervention tasks, it appears that participants' negative perceptions of self-regulated learning interventions overcame perceived benefits of self-regulated learning interventions. However, it is also possible that participants' engagement were impacted by extenuating circumstances.

According to field notes, there were a significant amount of absences during the face-to-face class days that may have impacted engagement with the intervention as well. One participant, David, missed four out of the eight face-to-face days in the intervention. Three other participants, Alley, Carrie, and Steve missed two out of eight face-to-face days in the intervention. These participants make up 40% of the sample size, and they

missed 25%-50% of the face-to-face intervention. Other factors recorded in the field notes detailed environmental, health, and social-emotional factors that may have affected participants' participation, especially remotely. A few examples of these extenuating factors are discussed. Three participant reported home problems prior to or during the course of the intervention. Two different participants suffered from chronic health issues. Steve also faced social challenges due to his gender identity. These extenuating factors, in addition to the unique environment of the COVID-19 era classroom, may have presented barriers to engagement in the intervention.

Perceptions of Video Annotation

Participants also discussed the benefits of integrating video annotations into the Acting classroom. During the interviews, participants recognized that video annotation helped with self-regulated learning processes, such as goal setting and planning. Participants also recognized that video annotation helped develop Acting performance, more than just rehearsing the performance. Participants also commented on liking video annotation and needing to continue using it. Participants referred to video annotation as useful.

However, participants also had negative perceptions of video annotation. Participants commented that video annotations added to their workload, that it was a lot of videos to do. Participants also identified that completing video annotations was difficult due to a lack of self-confidence. These issues with video annotation were reflected in the submissions of video annotations throughout the intervention. Only one participant completed nearly all video annotation requirements (6 out of 8 required submissions). There were only eight other video annotations submitted during the

intervention from all other participants combined. Additionally, the average quality (m = 1.56) of video annotation submissions was lower than the weekly goals (m=1.61) and progress report submissions (m=1.86). While use of video annotation in the educational setting to encourage student reflection can be beneficial, (Hulsman & van der Vloot, 2015; Chiu et al., 2018, Gasevic et al., 2017; Mirriahi et al., 2018), students must be willing to engage with the technology for it to be effective. The negative perceptions of video annotations and lack of engagement with the strategy indicate that participants were opposed to video annotation integration in the Acting classroom.

Implications

There are several implications of the research findings. In this section, I will discuss the implications for me, my practice, and for future research.

Personal Implications

In this intervention, I used a mixed methods research approach (Creswell, 2014) to study the impact of integration of self-regulated learning strategies and video annotation in the Acting classroom. The quantitative data analysis provided concrete, factual data regarding of the impact of the intervention. It appealed to me as a researcher because I was able to understand the numerical data easily. The semi-structured student interviews (Creswell, 2014; Whiting, 2008) provided a unique challenge to me as a researcher. The insights provided from participants' in the interview provided important details regarding students' perceptions of the intervention. However, I found qualitative data collection and analysis much more challenging. In particular, I struggled with following the interview protocol and coding the data. In the future, I will need to gain more practice and experience conducting interviews and coding data.

The study was an action research study. Action research (Mertler, 2017) refers to research that is done within the educational setting by practitioners who work within the setting. Action research is a recursive process intended to address issues at the local level through research, implementation, and reflection (Mertler, 2017). As a reflective person, I found the action research process engaging. Being able to address issues and immediately implement action based on those issues is beneficial to my practice as an educator.

The theoretical framework for the intervention was taken from aspects of Zimmerman's (2000) model of self-regulated learning. Facilitating development of self-regulated learning in students could benefit them, not only in Acting class, but in their academic endeavors in general, as self-regulated learning helps students to take personal responsibility for their learning and recognize their ability to direct that process through forethought, performance/volition, and self-reflection (Zimmerman, 1990; 1994; 2000; 2001). However, Zimmerman (1990) also noted that self-regulated learning and motivation are "interdependent processes that cannot be fully understood apart from each other" (p. 6). The motivation piece was missing. In the future, when incorporating self-regulated learning strategies, I need to focus on the motivation piece more thoroughly to help students engage with self-regulated learning.

Implementing the intervention was very difficult. This study was conducted during the semester we returned to school after the COVID-19 quarantine. Students had not attended school face to face since March 2020. Students were reluctant to engage in instruction due to the length of time since they had been in school. I also only saw students two days a week due to the hybrid schedule the school adopted in response to COVID-19 restrictions. I had to adapt the intervention to suit the new setting.

Additionally, students did not get their school-issued Chromebooks until the second week of the intervention. The school also had firewalls up to block YouTube that I had to advocate to get removed for the study. Although this was approved before the study, I still had to address it when the students received their Chromebooks, because the block was not removed for their devices. Therefore, the technology integration aspect of the study was difficult at first. Executing the intervention was difficult due to the resistance of students to engage, the unusual environment, and issues with technology resources.

Implementing the student interviews portion of the research was also difficult. My inexperience with qualitative research and interviewing with this age group was a limitation in the data collection process. I struggled to stay on-script, as students were asking for clarification of the questions. I also need to adapt the verbiage of questions for the audience's age group better. Additionally, due to the district deciding last minute to do virtual instruction for the two days I planned to interview students, I had to conduct the interviews over Teams within the time allowed for class. I had to rush through parts of certain interviews to make sure each participant was interviewed in the time allowed. The abbreviated timeline and clarification led to mistakes in my lines of questioning. Therefore, I need to focus more on interview protocols and how to conduct them properly

Unexpected findings included the improvements to participants' confidence with acting and the resistance participants demonstrated to the video annotation integration. While improving students' confidence was not an overt goal of the study, interviewed participants stated that they experienced boosts to their confidence regarding their Acting skills. I also expected participants to be more confident with video annotations, due to the

propensity of their age group to engage with self-recording using social media. However, there were a large number of participants who were resistant to filming themselves, which was expressed in interviews and through refusal to complete the assigned video annotations.

My perceptions on video annotation have changed. While I still recognize that it is a tool that may have benefits in the Acting classroom, I also recognize that participants' had internal barriers that prevent engagement with the tool. Therefore, I need to revisit integrating it into the high school Acting classroom.

While participants did not wholly engage with the self-regulated learning interventions, my perception that self-regulated learning could benefit Acting students has not changed. I do recognize the need to develop student motivations to engage in the process for it to be more effective in the classroom. I also feel like I need to revise the interventions to make them less repetitive. The resistance of participants to video annotation also prevents a barrier that would need to be addressed before implementing the intervention again.

My lasting impression of the experience is it takes perseverance and flexibility to be a proficient researcher. There were many barriers to the execution of this intervention, and it took a good deal of adaptation and dedication to make it happen. This is not an experience I feel is exclusive to my situation. Research is a difficult process that requires a lot of diligence, but I learned a lot about my students, the way they learn, and the ways they do not learn. I also feel I learned a lot about my strengths and weaknesses when it comes to research.

Implications for Practice

The purpose of this research was to determine the impact of self-regulated learning interventions in the acting classroom on students' acting and self-regulated learning skills. The results of this research may inform the practice of theatre and performing arts educators. Generally, there was little evidence indicating integration of self-regulated learning strategies in the Acting classroom has a significant impact on students' acting or self-regulated learning skills.

Themes indicated that self-regulated learning interventions impacted students' acting skills and confidence. Participants discussed perceptions regarding the impact of self-regulated learning interventions. They perceived they had developed their acting skills and knowledge during the study. Additionally, participants reported an increase to their confidence related to acting. Though the increase to participant confidence was an unexpected result of the intervention, implications to practice indicate that self-regulated learning interventions may support the development of acting skills and facilitate confidence building for acting students.

Participants also demonstrated and discussed engaging in self-regulated learning behaviors during the intervention, indicating the self-regulated learning interventions elicited intended behaviors. However, self-regulated learning behaviors that were elicited by participants in previous studies were not maintained after the intervention was removed (Mirriahi et al., 2016; Zimmerman, 2008). Considering the lack of significant impact to participants' self-regulated learning skills, as determined by the MSLQ-T analysis, it is unlikely participants will continue self-regulated learning strategies without prompting. Implications to practice include development of perceived value in self-

regulated learning strategies and persistence in incorporating self-regulated learning strategies within the classroom to support student learning and facilitate development of these skills within students.

Participants also developed positive perceptions regarding video annotation, indicating they recognized the value of the tool in regards to developing their acting skill. However, participants also identified issues with the self-regulated learning interventions that impeded engagement. Participants perceived self-regulated learning interventions as repetitious. The cyclical nature of self-regulated learning could lead to the process being perceived as repetitive. Implications to practice indicate that students failed to engage with the self-regulated interventions due to their lack of understanding or buy in to the concept of self-regulated learning as a recursive process (Zimmerman, 2000). Students also indicated that the self-regulated learning interventions increased their workload, which is unavoidable. Therefore, to engage students in the self-regulated learning process, I will need to integrate strategies to facilitate the development of task value. If students value a task, they are more likely to persist despite challenges (Schunk, Meece, & Pintrich, 2014). Therefore, students may overcome the addition to their workload and the perception that the self-regulated learning interventions are repetitive if students perceive them to be valuable to their success.

Participants also indicated that issues with self-confidence prevented engagement with the video annotation tool. One participant indicated he hated hearing himself, and another participant said they felt embarrassed watching themselves. Higher academic achievement is correlated with task expectancy (Schunk, Meece, & Pintrich, 2014). If students expect to achieve success, they are more likely to engage with a task (Schunk,

Meece, & Pintrich, 2014). Implications for future practice include scaffolding the use of video annotations for self-evaluation. If students resist video annotations due to a lack of self-confidence, building in opportunities for them to see themselves as successful could be beneficial. Rather than focus on the identification of flaws, the integration of video annotations could first focus on identifying positive aspects of performance to foster students' development of confidence in their abilities. If students feel capable of achieving success with their acting skills, they may be more likely to persist when they start critiquing issues within their performance (Schunk, Meece & Pintrich, 2014).

Acting is a challenging skill to learn due to the complex thought processes involved and the diligence required to hone the craft (Schreiber, 2005). Theatre educators throughout the nation teach standards similar to the SC Theatre Standards (SC Dept. of Education, 2017). Acting standards require students to develop skills in characterization, voice, physicality, and execution, among other skills (National Core Arts Standards, 2014; SC Dept. of Education, 2017). Acting theories, such as the Stanislavski Method of Physical Actions (Moore, 1984; Stanislavski, 1936) provide comprehensive, scientific approaches to acting, which can be adapted for the Theatre classroom. However, despite access to an extensive array of tested acting theories, in addition to a variety of instructional strategies, Theatre students still struggle to develop the acting skills necessary to meet the standards. While this self-regulated learning intervention was inconclusive, by addressing the barriers to integration discovered in this study, practitioners may have improved results.

Several barriers to integration were noted. Participants were reluctant to engage with the video annotation technology. This barrier may be related to students' fear of

failure (DeLaney, 2009). When participants are required to self-monitor their performances, they will inevitably face what they perceive as mistakes, flaws, and/or failures. Therefore, participants may likely choose not to engage to avoid experiencing a sense of failure.

Based on the student interviews, revisions to the self-regulated learning interventions are recommended to reduce the repetitive nature of the tasks. While self-regulated learning is a recursive process (Zimmerman, 2000), self-regulated learning interventions may be accessed in a variety of ways to engage student interest.

Further recommendations for integration in the Theatre classroom include incorporating additional self-regulated learning elements, such as peer learning and motivational strategies (Zimmerman, 2000), to foster engagement in the process.

Implications for Future Research

Implications for future research involve incorporating the motivation aspect of self-regulated learning to self-regulated learning interventions to help students discover internal motivations for engaging in self-regulated learning (Zimmerman, 1990). Zimmerman (2008) discusses motivation as key component to self-regulated learning. This intervention did not incorporate student motivation as part of the self-regulated learning interventions, which may have contributed to students' lack of engagement. However, Schunk, Meece, and Pintrich (2014) identified task value and expectancies as important factors related to student motivation. If participants felt the self-regulated learning interventions did not have any value or perceived the task to be too challenging for them, it may have impacted their engagement in the process. To address classroom challenges related to student motivation, future research may seek to describe the traits of

two different types of students: those who lack motivation and those who lack effort in the classroom. The data would provide insight regarding the lack of student engagement in the process.

Learning strategies from Zimmerman's (2000) model of self-regulated learning served as the theoretical framework for this study. However, the full scope of self-regulated learning strategies was not addressed due to the limited time span of the study. Motivational strategies of self-regulated learning were not a primary focus, though they were cursorily addressed in the intervention. The primary self-regulated learning strategies integrated included goal setting, strategic planning, task strategies, self-instruction, metacognitive monitoring and self-evaluation (Zimmerman, 2000). Though the integration of these strategies failed to produce a significant impact in this intervention, future research is recommended to determine if incorporating additional or different self-regulated learning strategies may produce different results.

Future research may integrate goal setting theory into the intervention to facilitate students' goal setting process. Goals should be specific, clear and challenging (Locke, 1996; Locke & Latham, 1990). Setting specific, clear, and challenging goals correlates with higher achievement and performance (Locke, 1996; Locke & Latham, 1990). Goal setting was chosen as a focus of the intervention due to its role in the forethought phase of Zimmerman's (2000) self-regulated learning model. By integrating goal setting strategies, it may facilitate the creation of specific, clear, and challenging goals that will motivate students1to engage and persist in tasks. Integrating clear instruction and tutorials on goal setting would also make the process less ambiguous.

Reproducing the intervention in a more stable educational environment is recommended to have more control over the process and observe the participants as they engage in the intervention. COVID-19 mandates (DHEC, 2021) caused this study to occur in a unique environment for an acting class. Additionally, participants were following procedures, such as mask wearing and social distancing, that caused disruptions to the general operating procedures in the Acting classroom.

Participants' resistance to integration of video annotation in the Acting classroom, despite the perceived benefits, may present an insurmountable challenge to integrating video annotation as a self-reflective practice. Based on participants' responses and field notes taken during observation of the face-to-face setting, this resistance to video annotation may be rooted in self-confidence issues. DeLaney (2009) references students' fears of appearing silly in front of peers. Additionally, according to Erikson (1950) teenagers are experiencing personal identity formation issues in this phase of their lives, which may impact participants' self-confidence as well. Issues with self-confidence may prevent students from engaging with this technology. Further research into this phenomena is recommended.

Limitations

In this study, a mixed methods approach was used. Limitations of mixed methods research include the need for "extensive data collection, the time-intensive nature of analyzing both quantitative and qualitative data, and the requirement for the researcher to be familiar with both quantitative and qualitative forms of research" (Creswell, 2014). These limitations impacted my implementation of the research. It was difficult to collect extensive data due to the sample size and time limitations of the study. The sample size

was limited by the enrollment in the Acting class for the semester. Due to the implementation of virtual learning in our district this year, enrollment was down in the face-to-face setting. For that reason, and others that may be unknown, only ten students were enrolled in the Acting class for the Fall semester.

It was also difficult to collect extensive data as I only saw participants face-to-face two days per week of intervention. I did not get to observe their behaviors as often as intended. I had to rely more on what the participants told me in interviews and through what I witnessed in their submissions. Mixed methods research also benefits from having a researcher who is well-versed in both qualitative and quantitative research methods (Creswell, 2014). As a novice researcher, I do not feel I am as practiced as I need to be to proficiently conduct mixed methods research. This was demonstrated with the errors in the student interviews protocols and in the issues I encountered during the coding process.

Through this process, I also was conducting action research. A limitation of action research involves maintaining the rigor of the research and ensuring that the findings are useful for the intended audience (Mertler, 2017). Action research is commonly viewed as being lower quality research, so it is important to conduct high quality work that is valid, accurate, and credible (Mertler, 2017). To address this limitation, I used published constructs, the MSLQ (Pintrich et. al., 1991) and the ITS-AR (Educational Theatre Association, 2019) that had established reliability and validity to evaluate the quantitative measures. To ensure validity of the qualitative data, I also engaged in triangulation and peer debriefing, in addition to providing rich, thick descriptions in the narrative, clarifying my bias, and presenting discrepancies to the determined themes (Creswell,

2014). There were also useful findings from the research that will be useful for fellow Theatre educators and other stakeholders.

Other limitations of the study included the unfamiliar setting and attendance structure and lack of student engagement. The Acting classroom was moved to a traditional classroom, in which participants had to sit in rows facing the front of the room. Participants were also required to follow a lot of new procedures in the classroom and school-at-large to promote health safety due to COVID-19, including sitting 6 feet away from each other and wearing masks. Participants expressed their dislike for the new classroom and procedures. They were unhappy in the environment. Additionally, participants only came to the F2F setting twice a week. Although participants were supposed to work remotely for the other three days a week, many did not work outside the F2F setting, which meant they also failed to complete study interventions on remote days. These limitations may have led to the next limitation, the lack of student engagement with the study. Participants did not consistently submit the required tasks for the intervention. They also did not work on the recommended timeline. This limited my ability to get clarity on full impact of the self-regulated learning interventions and video annotations in the Acting classroom.

Conclusion

Students in the Acting classroom consistently had trouble meeting the required standards (SC Dept of Ed., 2017) for Acting performance. To address this deficit, I designed a convergent-parallel mixed methods (Creswell, 2014; Trochim, 2020) study to determine if the integration of self-regulated learning interventions in the Acting classroom would impact students' acting performance and/or self-regulated learning

skills. Student perceptions of the integration of self-regulated learning interventions were also collected.

Self-regulated learning has demonstrated benefits for academic achievement (Zimmerman, 2001). Self-regulated learners engage in three phases of self-regulated behaviors: forethought, performance/volition, and self-reflection (Zimmerman, 2000). Therefore, the intervention was designed for participants to engage in the forethought processes, goal setting and strategic planning (Zimmerman, 2000), using goal setting forms. After participants completed the goal setting form, they would rehearse and self-record. These videos were uploaded to YouTube, then VideoAnt, to complete video annotations, which engaged participants in the self-monitoring behaviors of the performance/volition phase (Zimmerman, 2000). After each video annotation, participants were to complete a progress report form, which engaged participants in self-reflection phase behaviors like self-judgment and self-reactions (Zimmerman, 2000).

During the data collection phase, the ITS-AR (Educational Theatre Association, 2019) was used to assess participants' pre- and post-assessment for their acting performance. The MSLQ-T was administered to assess participants' self-regulated learning skills pre- and post-intervention. Semi-structured student interviews (Creswell, 2014) were conducted to obtain student perceptions on the integration of self-regulated learning interventions in the Acting classroom.

During the data analysis phase, the ITS-AR was analyzed for descriptive statistics, mean and standard deviation, in the pre- (m=4.95; sd =1.12) and post-assessment (m=7.57; sd = 1.99) phases. Inferential statistics were determined using the Wilcoxon Rank-Sum (W=9, z = 2.44, p=.013). While the results of the ITS-AR indicated

the intervention had a significant impact on participants' acting skills, the context of participants' participation levels and quality of work causes questions as to the causes of the impact to participants' acting skills.

Descriptive and inferential statistics were also reported for the MSLQ-T and the individual Learning Strategies subscales. On the MSLQ-T, there was a slight increase to the class average from the pre-assessment (M = 189.67; SD = 32.52) to post-assessment (M = 204.89; SD = 39.51). To analyze the MSLQ-T for inferential statistics, the Wilcoxon Signed-Rank test was used ($W = 17$, $z = -.65$, $p = .51$). The results of the Wilcoxon Signed-Rank test indicate the intervention had no impact on participants' self-regulated learning skills.

Themes emerged through the inductive analysis of the semi-structured student interviews (Creswell, 2014). These themes informed the overarching research questions. The themes that emerged are listed:

- Self-regulated learning interventions impacted students' acting skills and confidence.
- Self-regulated learning interventions elicited self-regulated learning behaviors.
- Students developed positive perceptions about video annotation**.**
- Issues regarding the self-regulated learning interventions impeded engagement.

These themes, in addition to the results of the ITS-AR and MSLQ-T, as contextualized by the field notes and SRI Rubric results, answered the research questions

Findings from the ITS-AR and student interviews indicated that self-regulated learning interventions may have an impact on participants' acting skills. Findings from the MSLQ-T indicated the intervention had no significant impact on participants' self-

regulated learning skills. However, participants did express engaging in self-regulated learning behaviors throughout the intervention during the student interviews. More data would be needed to determine if these self-regulated behaviors continued after the intervention.

Inductive analysis from the student interviews indicated that while participants had positive perceptions of the self-regulated learning interventions, there were barriers to integration that impeded student engagement in the self-regulated learning process. However, with further research and revisions, integrating self-regulated learning interventions in the Acting classroom may enable students to meet their Acting performance goals.

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APPENDIX A

INTERNATIONAL REVIEW BOARD (IRB) APPROVAL LETTER

INSTITUTIONAL REVIEW BOARD FOR HUMAN RESEARCH
APPROVAL LETTER for EXEMPT REVIEW

Re: **Pro00105239**

Dear Ms. Jessica Williams:

This is to certify that the research study ***The Impact of Self-Regulated Learning Interventions on Acting Skills and Self-Regulated Learning*** was reviewed in accordance with 45 CFR 46.104(d)(1), the study received an exemption from Human Research Subject Regulations on **10/28/2020**. No further action or Institutional Review Board (IRB) oversight is required, as long as the study remains the same. However, the Principal Investigator must inform the Office of Research Compliance of any changes in procedures involving human subjects. Changes to the current research study could result in a reclassification of the study and further review by the IRB.

Because this study was determined to be exempt from further IRB oversight, consent document(s), if applicable, are not stamped with an expiration date.

All research related records are to be retained for at least three (3) years after termination of the study.

The Office of Research Compliance is an administrative office that supports the University of South Carolina Institutional Review Board (USC IRB). If you have questions, contact Lisa Johnson at lisaj@mailbox.sc.edu or (803) 777-6670.

Sincerely,

Lisa M. Johnson
ORC Assistant Director and IRB Manager

APPENDIX B

SCHOOL DISTRICT APPROVAL LETTER

16 September 2020

Re: Research Approval for Jessica Williams

To whom it may concern:

My name is Jessica Williams, and I am the Theatre teacher at York Comprehensive High School. As a doctoral candidate for the University of South Carolina – Columbia's Ed.D. Curriculum and Instruction – Educational Technology department, I am required to complete action research as part of my dissertation. The action research will occur in my classroom, C106, in York Comprehensive High School during 3rd Block Fall 2020. Parents will be informed and sign consent forms. Students will sign assent forms. The details of my research are below.

The research questions I seek to inform through this action research include the following:

- How and to what extent does integrating video annotation and self-regulation interventions in the Acting classroom impact students' acting skills?
- How and to what extent does integrating video annotation and self-regulation interventions in the Acting classroom impact students' self-regulated learning?
- What are the perceptions of high school students regarding integration of video annotation and self-regulation interventions in the Acting class?

The intervention will last six weeks during which students will work through a recursive self-regulative process. Throughout the process, I will observe the impact of this process on their acting skills, specifically, physicality, vocal performance, and character analysis, and their self-regulated learning skills. Students, throughout the process, will engage in the use of self-regulative interventions. For example, students will establish weekly goals to focus their rehearsals and video annotations. Students will film two rehearsals a week in order to self-reflect upon their performance. They will upload these videos as unlisted videos to YouTube*. Students will use the video annotation tool *VideoAnt* to evaluate their rehearsals, reflect, and inform choices to improve their future rehearsals and performances of the monologue. After completing video annotations of filmed rehearsals, students will craft plans of action for specific areas of improvement using progress report forms.
**Use of YouTube is necessary to work well with VideoAnt. Students will be well-trained on uploading videos as unlisted to ensure their privacy.*

The tools I will use to collect data include a modified Motivated Strategies for Learning Questionnaire, the Acting rubric from the International Thespian Society, a self-regulative interventions ePortfolio rubric, a student perceptions survey, researcher notes, observation logs, and student interviews.

I am required to have the research approved by school and district administration before proceeding. Please right click on the signature line to sign, indicating permission to proceed with the research. I will be happy to answer any questions you have. Thank you.

Jessica Perry Williams

X Ryan Poston
Ryan Poston
YCHS School Administrator

X Elissa Cop
York 1 District Representative

APPENDIX C

WEEKLY GOAL SETTING FORM

To focus your rehearsals and evaluations for the week, you will set 1 to 2 acting goals for the week. These goals should be specific to issues in character development, physicality, and vocal technique. The goals should be different from week to week unless you feel strongly that you should continue with a goal because you have yet to meet it.

1. What goal(s) do you intend to accomplish in rehearsals this week?
   Example: I intend to determine and utilize the subtext in lines 2-4 to inform my performance.

2. Why have you chosen the goal(s)? Provide specific evidence from your acting rehearsals or previous challenges you've had with acting.
   Example: I have chosen this goal because I do not fully understand how to portray the character physically or vocally in this section.

3. Clearly explain what you intend to do to improve this aspect of your acting.
   Example: I intend to analyze the character's inner life and objective, in addition to the subtext, to inform how I will deliver the lines. I intend to practice line delivery of these lines.

APPENDIX D

PROGRESS REPORT FORM

To focus your rehearsals and evaluations for the week, you set 1 to 2 acting goals for the week. Now you will reflect upon the progress you've made towards the goals.

1. What goal(s) did you intend to accomplish in rehearsals this week?
   Example: I intend to determine and utilize the subtext in lines 2-4 to inform my performance.

2. What have you done so far to meet your goal(s)? Provide specific evidence from your acting rehearsals or previous challenges you've had with acting.
   Example: I have analyzed the subtext of line 2 and reflected upon the subtext in the context of the character's inner life and objectives. In line 2, the character says, "I see." Her inner life right now is that she is upset about her boyfriend going out with his friends. Her objective is to show her displeasure. The subtext I determined is that she really is saying, "I don't want you to go." I have applied this information to my performance of line 2.

3. Do you still need to work towards this goal? Explain in detail.
   Example: Yes. I am going to continue to develop my physicality when I say, "I see." Additionally, I need to continue to analyze the subtext of lines 3-4.

APPENDIX E

MSLQ-T ALIGNMENT WITH MSLQ (PINTRICH ET. AL, 1991)

	MSLQ (Pintrich et. al, 1991)	MSLQ-T
1.	When I study the readings for this course, I outline the material to help me organize my thoughts.	When I study my scripts for this course, I annotate the script to help me organize my thoughts.
2.	During class time I often miss important points because I'm thinking of other things.	During class time I often miss important points because I'm thinking of other things.
3.	When studying for this course, I often try to explain the material to a classmate or friend.	When studying my script, I often try to explain it to a classmate or friend.
4.	I usually study in a place where I can concentrate on my course work.	I usually study my scripts in a place where I can concentrate on developing my performance.
5.	When reading for this course, I make up questions to help focus my reading.	When reading through my scripts, I make up questions to help focus my reading.
6.	I often feel so lazy or bored when I study for this class that I quit before I finish what I planned to do.	I often feel so lazy or bored when I study my scripts that I quit before I finish what I planned to do.
7.	I often find myself questioning things I hear or read in this course to decide if I find them convincing.	I often find myself questioning things I hear or read when rehearsing my performance to decide if I find them convincing.

8.	When I study for this class, I practice saying the material to myself over and over.	When I study for my performances, I practice saying the material to myself over and over.
9.	Even if I have trouble learning the material in this class, I try to do the work on my own, without help from anyone.	Even if I have trouble preparing my performance, I try to do the work on my own, without help from anyone.
10.	When I become confused about something I'm reading for this class, I go back and try to figure it out.	When I become confused about something as I prepare my performance, I go back and try to figure it out.
11.	When I study for this course, I go through the readings and my class notes and try to find the most important ideas.	When I study my script, I analyze the story and try to find the most important aspects of my character and the plot.
12.	I make good use of my study time for this course.	I make good use of my study time for this course.
13.	If course readings are difficult to understand, I change the way I read the material.	If my script is too difficult to understand, I change the way I read it.
14.	I try to work with other students from this class to complete the course assignments.	I try to work with other students from this class to prepare my performance.
15.	When studying for this course, I read my class notes and the course readings over and over again.	When studying my script, I read it over and over again.
16.	When a theory, interpretation, or conclusion is presented in class or in the readings, I try to decide if there is good supporting evidence.	Omitted
17.	I work hard to do well in this class even if I don't like what we are doing.	I work hard to do well in this class even if I don’t like what we are doing.

18.	I make simple charts, diagrams, or tables to help me organize course material.	I make simple charts, diagrams, or tables to help me organize course material and/or scripts.
19.	When studying for this course, I often set aside time to discuss course material with a group of students from the class.	When preparing for my performances, I often set aside time to prepare with a group of students from the class.
20.	I treat the course material a: a starting point and try to develop my own ideas about it.	I try to develop my own ideas about my performance.
21.	I find it hard to stick to a study schedule.	I find it hard to stick to a study schedule.
22.	When I study for this class, I pull together information from different sources, such as lectures, readings, and discussions.	When I study for this class, I pull together information from different sources, such as lectures, research, and discussions.
23.	Before I study new course material thoroughly, I often skim it to see how it is organized.	Before I study a new script thoroughly, I often skim it to see how it is organized.
24.	I ask myself questions to make sure I understand the material I have been studying in this class.	I ask myself questions to make sure I understand the script.
25.	I try to change the way I study in order to fit the course requirements and the instructor's teaching style.	I try to change the way I study in order to fit the course requirements and the instructor’s teaching style.
26.	I often find that I have been reading for this class but don't know what it was all about.	I often find that I have been reading my script, but I don’t know what it was all about.
27.	I ask the instructor to clarify concepts I don't understand well.	I ask the instructor to clarify concepts I don’t understand well.
28.	I memorize key words to remind me of important concepts in this class.	I memorize key words to remind me of important moments in a script.

29.	When course work is difficult, I either give up or only study the easy parts.	When course work is difficult, I either give up or only complete the easy parts.
30.	I try to think through a topic and decide what I am supposed to learn from it rather than just reading it over when studying for this course.	Omitted
31.	I try to relate ideas in this subject to those in other courses whenever possible.	Omitted
32.	When I study for this course, I go over my class notes and make an outline of important concepts.	When I study scripts, I go over my notes and make an outline of important parts.
33.	When reading for this class, I try to relate the material to what I already know.	When reading scripts, I try to relate the material to what I already know.
34.	I have a regular place set aside for studying	I have a regular place set aside for studying.
35.	I try to play around with ideas of my own related to what I am learning in this course.	I try to play around with ideas of my own related to what I am learning in this course.
36.	When I study for this course, I write brief summaries of the main ideas from the readings and my class notes.	When I study scripts, I write brief summaries of the main ideas from the script.
37.	When I can't understand the material in this course, I ask another student in this class for help.	When I can’t understand the material in this course, I ask another student in the class for help.
38.	I try to understand the material in this class by making connections between the readings and the concepts from the lectures.	I try to understand the material in this class by making connections between the scripts and the concepts from the lectures.

39.	I make sure that I keep up with the weekly readings and assignments for this course.	I make sure that I keep up with the weekly assignments for this course.
40.	Whenever I read or hear an assertion or conclusion in this class, I think about possible alternatives.	Omitted
41.	I make lists of important items for this course and memorize the lists.	Omitted
42.	I attend this class regularly.	I attend this class regularly.
43.	Even when course materials are dull and uninteresting, I manage to keep working until I finish.	Even when course materials are dull and uninteresting, I manage to keep working until I finish.
44.	I try to identify students in this class whom I can ask for help if necessary.	I try to identify students in this class whom I can ask for help if necessary.
45.	When studying for this course I try to determine which concepts I don't understand well.	When studying for this course I try to determine which concepts I don’t understand well.
46.	I often find that I don't spend very much time on this course because of other activities.	I often find that I don’t spend very much time on this course because of other activities.
47.	When I study for this class, I set goals for myself in order to direct my activities in each study period.	When I study for this class, I set goals for myself in order to direct my activities in each study period.
48.	If I get confused taking notes in class, I make sure I sort it out afterwards.	If I get confused studying scripts, I make sure I sort it out afterwards.
49.	I rarely find time to review my notes or readings before an exam.	I rarely find time to rehearse before a performance.
50.	I try to apply ideas from course readings in other class activities such as lecture and discussion.	I try to apply ideas from course discussions, activities, and examples to my performances.

APPENDIX F

INTERNATIONAL THESPIAN SOCIETY - ACTING RUBRIC (2019)

Table F.1 *International Thespian Society – Acting Rubric (ITS-AR)*

Skills	**4: Superior** Above Standard	**3: Excellent** At Standard	**2: Good** Near Standard	**1: Fair** Aspiring to Standard
Characterization Emotional and physical believability and commitment to character; choices or tactics towards an objective that create a relationship with real or implied partners	Character is consistently emotionally and physically believable; committed choices and tactics toward an objective prompt intuitive reactions to real or implied partners.	Character is frequently emotionally and physically believable; committed choices and tactics toward an objective prompt identifiable reaction to real or implied partner(s).	Character is infrequently emotionally and physically believable; choices and tactics toward an objective prompt some reactions to real or implied partner(s).	Character is rarely emotionally and physically believable; choices, tactics, objectives, and a relationship to a real or implied partner(s) are not evident.
Voice Projection, articulation, intonation, and other chosen vocal techniques that reflect the character's emotions and subtext	Vocal projection is appropriately varied, and dialogue is consistently clearly articulated throughout; use of pitch, tempo, tone, and inflection communicate the character's emotions and subtext	Vocal projection is appropriately varied, and dialogue is frequently clearly articulated throughout; use of pitch, tempo, tone, and inflection usually communicate the character's emotions and subtext	Vocal projection and clearly articulated dialogue are inconsistent; use of pitch, tempo, tone, and inflection sometimes communicate the character's emotions and subtext	Vocal projection and articulated dialogue are limited or absent; use of pitch, tempo, tone, and inflection rarely communicate the character's emotions and subtext

Movement/ Staging Gestures, facial expressions, movements, and actions that communicate the character's emotions and subtext	Gestures and facial expressions consistently communicate appropriate character emotions and subtext; blocking is varied purposeful, and reflects the character's emotions and subtext	Gestures and facial expressions communicate appropriate character emotions and subtext; blocking is purposeful and reflects the character's emotions and subtext	Gestures and facial expressions sometimes communicate the character's emotions and subtext; blocking generally reflects the character's emotions and subtext	Gestures and facial expressions are limited or absent and rarely communicate the character's emotions and subtext; blocking usually does not reflect the character's emotions and subtext
Execution Concentration and commitment to moment-to-moment choices; integration of voice, body, and emotions create a believable character/ relationship that tells a story	Concentration and commitment to moment-to-moment choices are sustained throughout the performance; integration of voice, body, and emotions create a believable character/ relationship that tells a story	Concentration and commitment to moment-to-moment choices are sustained throughout most of the performance; integration of voice, body, and emotions create a frequently believable character/ relationship that tells a story	Concentration and commitment to moment-to-moment choices are inconsistently sustained throughout the performance; integration of voice, body, and emotions create a sometimes-believable character/ relationship that tells a story	Concentration and commitment to moment-to-moment choices are limited or absent; integration of voice, body, and emotion choices rarely create a believable character/ relationship that tells a story

APPENDIX G

SELF-REGULATED LEARNING INTERVENTIONS (SRI) RUBRIC

	3	2	1
Pre-Assessment Video Upload	n/a	n/a	n/a
Overarching Goals • Establishes 1-2 central goals • Provides reasoning for goals • Explains how they intend to reach the goals	Provides thorough, reflective, and knowledgeable responses	Provides thorough and knowledgeable responses that lack self-reflection	Provides basic, inaccurate, or incomplete responses
Weekly Goals • Establishes 1-2 weekly goals • Provides reasoning for goals • Explains how they intend to reach the goals	Provides thorough, reflective, and knowledgeable responses	Provides thorough and knowledgeable responses that lack self-reflection	Provides basic, inaccurate, or incomplete responses
Video Upload – Vocal	n/a	n/a	n/a
Video Annotations – Vocal	Annotates video with detailed, reflective notes that are on-target with weekly goals	Annotates video with reflective notes that are on-target with weekly goals	Annotates video with basic notes that may or may not be on-target with weekly goals
Progress Report #1	Provides thorough, reflective, and knowledgeable responses	Provides thorough and knowledgeable responses that lack self-reflection	Provides basic, inaccurate, or incomplete responses

Video Upload – Physicality	n/a	n/a	n/a
Video Annotations - Physicality	Annotates video with detailed, reflective notes that are on-target with weekly goals	Annotates video with reflective notes that are on-target with weekly goals	Annotates video with basic notes that may or may not be on-target with weekly goals
Progress Report #2	Provides thorough, reflective, and knowledgeable responses	Provides thorough and knowledgeable responses that lack self-reflection	Provides basic, inaccurate, or incomplete responses
Post-Assessment Video Upload	n/a	n/a	n/a

Figure G.1 *Self-regulated learning interventions (SRI) rubric*

APPENDIX H

STUDENT INTERVIEW PROTOCOL

Teacher-researcher: Thank you for meeting with me today. Based on your performance during the study, I decided to follow up with you regarding a few questions. Please answer them as directly and honestly as possible. Your answers will not impact your grade in this class. Before we begin, do you have any questions?

1. How confident did you feel regarding your acting skills prior to the intervention? Please explain why you felt that way.
2. You used video annotations, goal setting, guided reflection questions and progress reports throughout the study. How did completing these impact your acting skills?
3. How did the video annotations impact your ability to self-regulate your learning? Explain.
4. How did the goal setting forms impact your ability to self-regulate your learning?
5. How did the guided reflection questions impact your ability to self-regulate your learning?
6. How did the progress reports impact your ability to self-regulate your learning?
7. What are your overall perceptions regarding the VideoAnt technology? How do you feel regarding your capacity to develop your acting skills on your own after this study? Please explain in detail.
8. How capable do you feel regarding identifying your own learning goals?
9. How capable do you feel monitoring your progress on your learning goals?

10. How capable do you feel creating and executing a plan of action to meet your learning goals?
11. How do you feel regarding your capacity to reflect upon your learning goals to determine whether or not you have met them yet?
12. What did you like about the project? Why?
13. What do you suggest improving the project in the future? Why?

APPENDIX I

OVERARCHING GOAL SETTING FORM

To focus your acting development for the study, you will set 1 to 2 acting goals. These goals should concern issues in character development, physicality, and vocal technique. You will base your weekly goals on this overarching goal(s).

1. What goal(s) do you intend to accomplish throughout the study?
   Example: I intend to improve my character development through the analysis and application of subtext.

2. Why have you chosen the goal(s)? Provide specific evidence from your acting rehearsals or previous challenges you've had with acting.
   Example: I have chosen this goal because I have struggled with the concept and application of subtext in previous units.

3. Clearly explain what you intend to do to improve this aspect of your acting.
   Example: I intend to analyze the character's dialogue and other actions for subtext, inner life, and objective to inform how I will perform the monologue.